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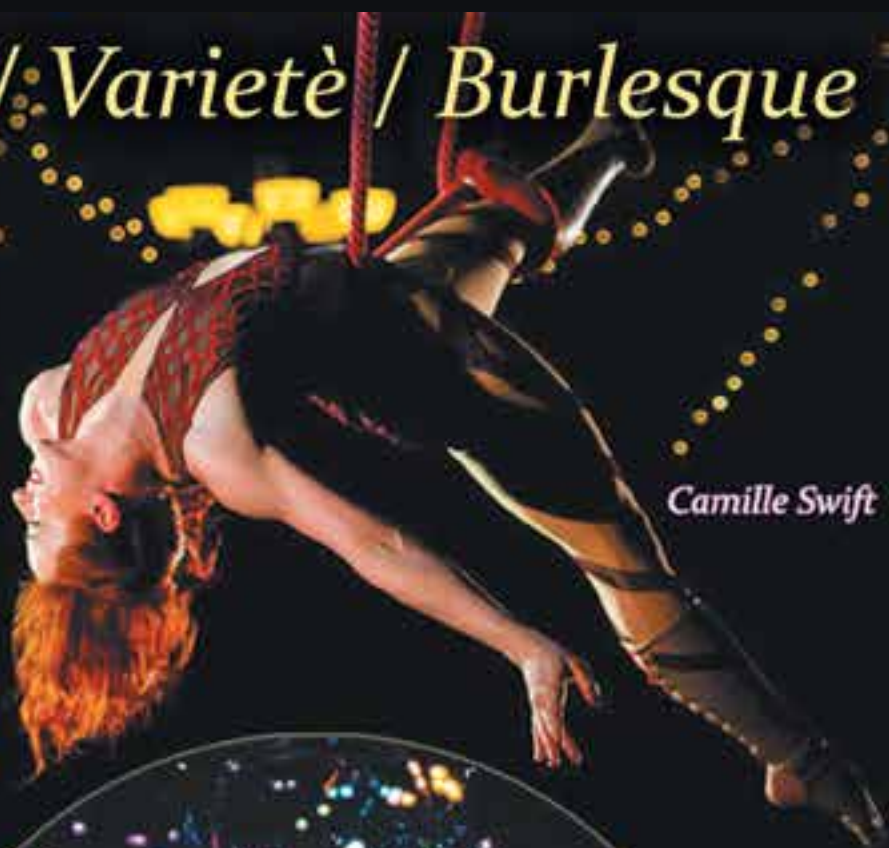


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SEATTLE ART PERFORMANCE

COVER ART BY PAUL MCCARTHY

White Snow Dopey Dopey Head, 2013–2014

On view at Henry Art Gallery March 5–September 11, 2016.

Image courtesy of the artist and Hauser & Wirth. Photo by Farzad Owrang.



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Ah, **spring**. It either makes you swoon or makes you want to throw up. E.E. Cummings loved it.

T.S. Eliot hated it. (Pablo Neruda got turned on, which probably would have made Eliot nauseated, but let's move on from dead poets, shall we?)

Snow White's feelings about spring are unknown, but history tells us that the original inspiration for the character, Margaretha von Waldeck, was poisoned to death in the spring of 1554.

That's Snow White—or rather, a 10-foot-tall sculpture of Disney's Snow White by the artist Paul McCarthy—throwing up on the cover of this magazine. It's solid black walnut and weighs 5,000 pounds. What is she vomiting? Dopey? A whole stack of dwarves? Standing on each other's shoulders in a trench coat?



You'll have to go to Henry Art Gallery to find out. The McCarthy exhibit is on view from March 5 through September 11. (Too soon?)

For a completely different kind of art, see Jen Graves's take on an abstract painting by Brenna Youngblood on page 7. Here's Youngblood with a Seattle Art Museum curator in front of another one of Youngblood's abstractions:



The **art calendar** begins on page 20.

If the presidential race has you on the verge of vomiting, don't miss *Assassins* at ACT Theatre. If you think people who want to *be* president are crazy, have you ever seen the people who've tried to kill one? The characters in the show include noted theater actor John Wilkes Booth...



p.10

...and there's a very funny song that asks if Booth

killed Lincoln to save the union or "because of bad reviews." *Assassins* is a Sondheim classic that has never before been staged while Donald Trump was running for president. (Too soon?)

The **performance calendar** starts on page 33.

Apropos of Trump: Do you remember a few months ago when a woman upstaged a Trump rally simply by reading a book? Pop quiz: What book was that woman reading? Spoiler alert:



No recent book has punctured national consciousness the way *Citizen* has. Its author, Claudia Rankine, is in town this spring for a Seattle Arts & Lectures talk. It's sold out, so do what you have to do to get in. If that doesn't work, just read Rich Smith's piece about her on page 13.

The rest of the **readings calendar** is on page 49.

And speaking of books, have you heard about *Ghosts of Seattle Past*? A monumental book-in-progress that all kinds of art-makers are contributing to? You need to know about this project, and you need to go to their party on Saint Patrick's Day. It will be better by far than hanging out with strangers drinking green beer and puking on each other's shoes. Details on page 9.

And speaking of... umm... shoes? Seattle drag queen Robbie Turner, who appears *four nights a week* at R Place, is on the new season of *RuPaul's Drag Race*. There's an interview with her on page 58.

The **film calendar** is on page 55.

The **festivals calendar** is on page 57.

The **jazz calendar** is on page 46.

We conclude with Trisha Ready's essay about her uncle's obsession with Wagner, and how music and art can permanently rewire the human psyche. Ready's uncle was a painter. Here's a portrait he made of Wagner out of tiny geometric shapes:



(You can't tell, but this painting is massive.) Read Ready's piece on page 15.

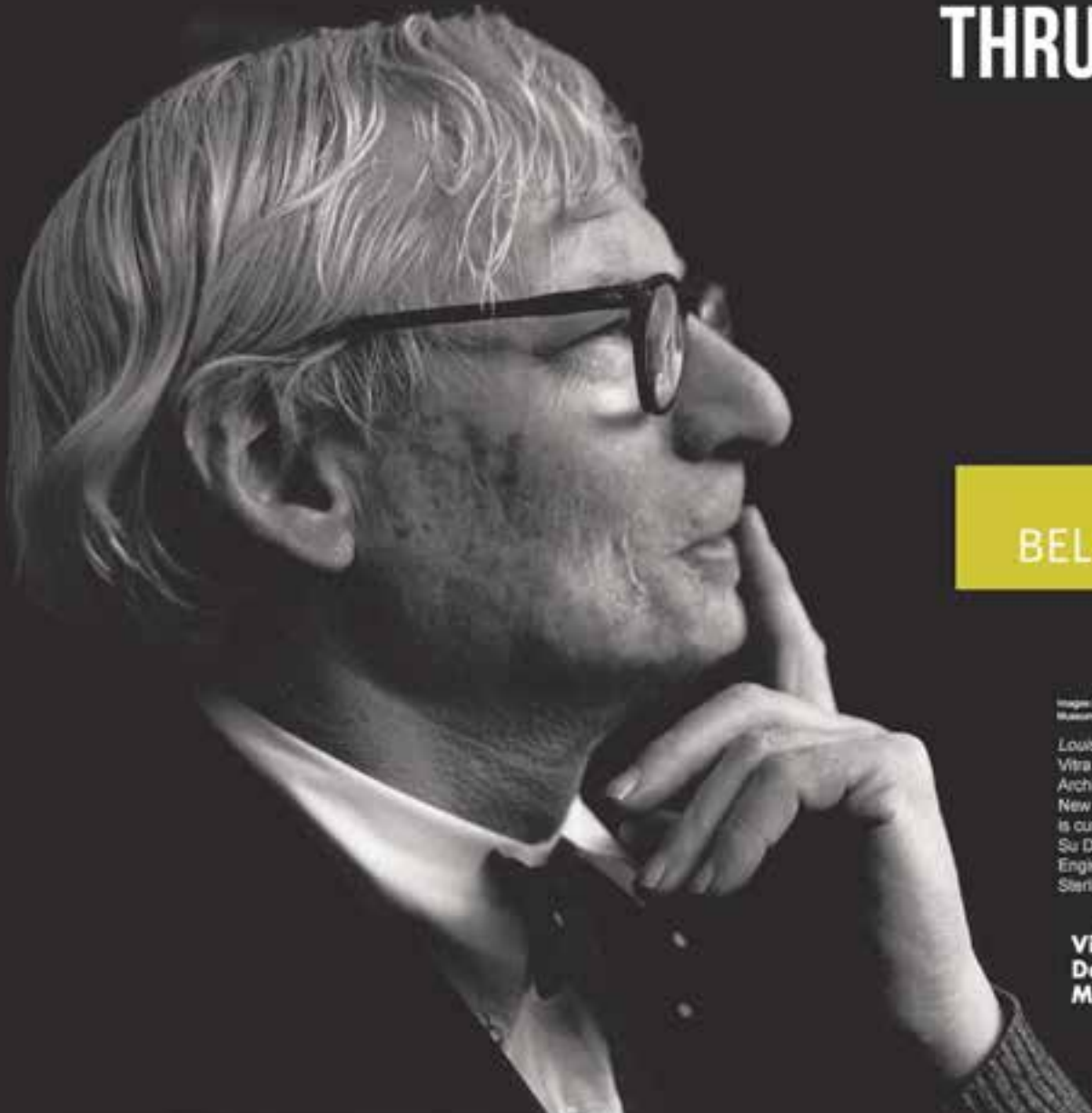
And be sure to check out some of the **classical** offerings in Seattle this spring. The **calendar** for the symphony, opera, etc., starts on page 43.

LOUIS KAHN

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Images (top to bottom): Louis Kahn, Photo: © Robert G. Lucman Photography Collection; National Building Museum; Louis Kahn, National Assembly Building in Dhaka, Bangladesh, 1962-63; Photo: © Raymond Moser

Louis Kahn: *The Power of Architecture* is an exhibition of the Vitra Design Museum, Weil am Rhein, in collaboration with the Architectural Archives of The University of Pennsylvania and The New Institute, Rotterdam. The local presentation of this exhibition is curated by Stefano Catalani and made possible by Boeing, Su Development, MG2, The City of Bellevue, Visit Bellevue, DCI Engineers, CKC Structural Engineers, Olson Kundig Architects, Sterling Realty Organization, Mithun, and Baylis Architects.

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ANATOMY OF A PAINTING

Brenna Youngblood's *Wild*

You Can See It at Seattle Art Museum through April 17

By Jen Graves

This abstract painting was made in 2015 with wood, paper, cardboard, tape, and acrylic on canvas.

Youngblood is not a pure abstractionist. She brings in pieces of the real world. Like cardboard. And packing tape.

An older man was overheard saying at SAM, "This kind of abstracted reality, it's fun, but I don't know how you would evaluate it."

A gallery attendant replied, "I've realized the thing about art is the image—so you keep that image with you and ponder it for a long time."

An older woman chimed in: "And if you look at it long enough, you start seeing all kinds of other things, like eyes with eyebrows and waterfalls."

The overall mustardy color matches the strip of packing tape adhering the cardboard to the canvas, as if the whole thing were a sealed parcel.

The word "WILD" is a baby-pink outburst in spray paint on a scrap of cardboard—found or made?

The artist made this frame. It's part of the work.

The artist refers to many of her works as landscapes. Where's this one? Whose wilderness is it?

The first hip-hop movie ever is 1983's *Wild Style*. It focuses on a graffiti artist named Zoro (played by Lee Quiñones), but it introduces all the elements of hip-hop (graffiti, DJing, MCing, breakdancing) and features major players like Fab 5 Freddy and Grandmaster Flash. Youngblood was born in 1979, in Los Angeles.

The back of the frame is painted a hot red, casting a subtle hot-pink halo on the wall around the entire piece. It doesn't show up in photos.

A complex surface texture that's un-Instagrammable. Her paintings can't be "gotten."

Courtesy of the artist and Honor Fraser Gallery

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Saturday, May 21 - 7:30 pm

Sunday, May 22 - 2 pm

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JON STRONGBOW

Ghosts of Seattle Past Creates Art Out of Seattle's Favorite Pastime: Talking About What Used to Be Here

THEY'RE THROWING AN IRISH WAKE FOR THE
CITY'S PAST ON SAINT PATRICK'S DAY

Seattle is the great-great-great-great-great-grandson of Chief Seattle's grandfather. He remembers poppies growing by the boat ramp on Alki Point. They're still there. Seattle is from Ohio, but she moved here three years ago and mourns the loss of that coffee shop in the Melrose building. Seattle used to be there, right *there*—but then Seattle kicked Seattle out, and now Seattle's there. Actually, you just missed Seattle, she's been waiting here for you this whole time.

Boomtowns like Seattle plunge their residents into existential crises on a regular basis, and often those crises rage out and fizzle in the beer-soaked air of bars scheduled for demolition.

Instead of letting those conversations evaporate, Jaimee Garbacik, Josh Powell, and Jon Horn have created *Ghosts of Seattle Past*, a tripartite art engine that's producing tons of art based on the memories of Seattle moss-backs, transplants, and the dispossessed alike.

Over tea at Ada's Technical Books (which used to be another bookstore, which used to be a vacant building), Garbacik carefully removed from a plastic grocery sack part I of the project: a beautiful, overstuffed, art-object book-thing. The screen-printed, birch-bark cover, illustrated by Horn, features a ghostly clear-cut tree whose rings interweave with topographic contour lines of Seattle, a re-

minder that our pasts hide in the landscape. It reminds me of a line from "Our Valley" from former US poet laureate Philip Levine: "You probably think I'm nuts saying the mountains / have no word for ocean, but if you live here / you begin to believe they know everything." Garbacik binds the book with two long pieces of thread, which serve two functions: They allow her to drop in artwork and writings as the project grows, and they also allow for a wider variety of artistic expression.

The collection of photo essays, interviews, vignettes, and comics are arranged by neigh-

borhood and subject to change, but right now the book opens with a fascinating and touching conversation between Ken Workman, the great-great-great-great grandson of Si'ahl, Chief Seattle, who reminds us that there's 10,000 years of Duwamish life buried in the ground below your beloved cafe. Eroyn Franklin, taking advantage of the book's novel binding, continues defying the genre expectations of comics and presents a many-page panoramic panel that two people can read at the same time. A detail from the panorama is below. The full comic shows two groups of friends—one recent transplants, the other less recent transplants—walking in opposite directions down a street on Capitol Hill, both having the conversation about how much the place has changed. The piece is funny and touching, and it rests in the awkwardness of the question of who really "belongs." As if in answer, and also on the comic tip, Jon Strongbow includes a

short comic book called *Gone—But Not Forgotten* that depicts illustration of First Peoples from all over the globe interacting with many Seattle locations lost to development. One illustration features a Northwest Coastal medicine person surrounded by animals and standing outside of what looks like Pioneer Square. In the text box, Strongbow quotes the medicine person: "We are all one people, though we have taken many forms in pursuit of the endless variety we crave to sustain our souls."

There are so many Seattles in *Ghosts of Seattle Past*, and Garbacik is working to include so many more. She told me that she especially wants to collect more memories "from both young people and seniors, from immigrant populations and anyone whose stories of Seattle might be left by the wayside by less enthusiastic or industrious ethnographers." She continued: "We are by no means going to let Capitol Hill and/or cis straight white voices fill the bulk of the collection. And we are keeping a careful tally of the balance of different genders and racial and demographic backgrounds as a whole."

To that end, and in addition to writing to and physically dropping notes in mailboxes at several community centers around town, Garbacik hopes to install the book in galleries and the like over the course of the next few months, mimicking the setup at Short Run comics festival, where this project got its start. At these installations, the book of places becomes a place in and of itself, an art object surrounded by art objects from older and newer Seattles—a chair from the Velvet

Elvis theater, for example, and new work by Garbacik herself.

On Saint Patrick's Day, the *Ghosts* crew plans to throw an Irish wake party at Love-CityLove's new location on Pike Street. It's going to be a big six-hour shindig full of readings, musical performances, short films, and art, all inspired by the book and/or memories of Seattle places lost to development. The event is all ages, but there will be beer for purchase from Fremont Brewing Company. Huge maps of the city will surround the big book, and visitors will be encouraged to stick tacks into the maps and tell stories of what used to be there.

There are plenty of performers to get excited about at the Irish wake. Readers include powerful performance poet Elissa Ball, multi-talented (writer, actor, singer, director; the list goes on) arts leader Kibibi Monie, and the always surprising and hilarious poet Sarah Galvin. Alice Wheeler, whose photographs helped to define 1990s

grunge-era Seattle, will present her intensely colorful depictions of disappeared gay venues and culture. Mita Mahato will have displays of her dark and gorgeous cut-paper comics. Dave Holden—son of local jazz legend Oscar Holden—will play jazz, queen quartet Halfway Haus will perform a fierce and funny drag show, and Flight of the Condos will provide the rock jamz.

All of that is only part I of the project.

Part II is the website (seattleghosts.com), which primarily chronicles the steps of the book-making process but also features an interactive Google plug-in map. There, you can drop pins down on places you used to frequent and reflect on the good times you had there.

Part III of the project is the big news: Once Garbacik is satisfied that *Ghosts* is ready, the art book will be published by local publisher Chin Music Press. If all goes according to

plan, they'll publish in the fall/winter of 2016–2017. Two versions will be produced: One is an art book that mimics the birch-bark prototype; the other is a high-end but affordable paperback you can stick on your shelf.

What I love about the *Ghosts* project is how much it focuses on *doing something* instead of just "having a conversation" about the history of development in Seattle. Politically speaking, the book doesn't amount to an attack on developers. It's more of a polyvocal municipal autoethnography thing, a collection of memories that might help us all see some of the commonalities between our many experiences of our many Seattles. And it's an excuse to make art. ■

BY
RICH SMITH



JON HORN

The artists in the book include Jon Strongbow (left) and Eroyn Franklin (below).



EROYN FRANKLIN

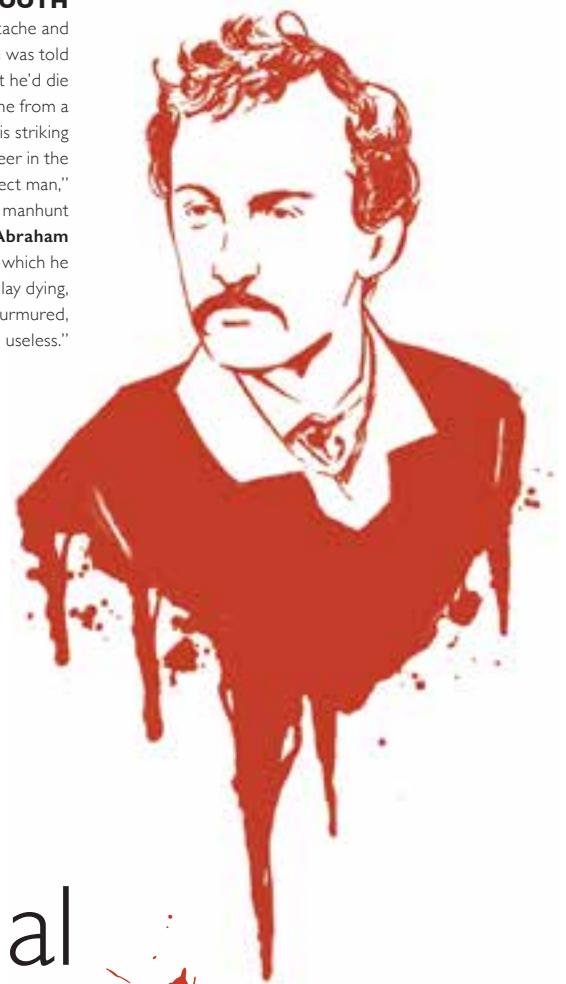
CHARLES GUTEAU

Poor Charles never seemed to catch a break in life. He couldn't get into the school he wanted; he was kicked out of a cult; and his career as a lawyer only lasted one case. (His nickname among the cultists was "Charles Gitout.") Eventually he realized that he wanted to be ambassador to France, but when his repeated requests were finally met with a personal refusal by the secretary of state, **he decided he ought to shoot President James Garfield** instead. After his conviction and execution, a medical examination revealed that **his foreskin was unable to retract**; thus, one theory went, he had slowly been driven mad. You can see his brain in a jar at Philadelphia's Mütter Museum.



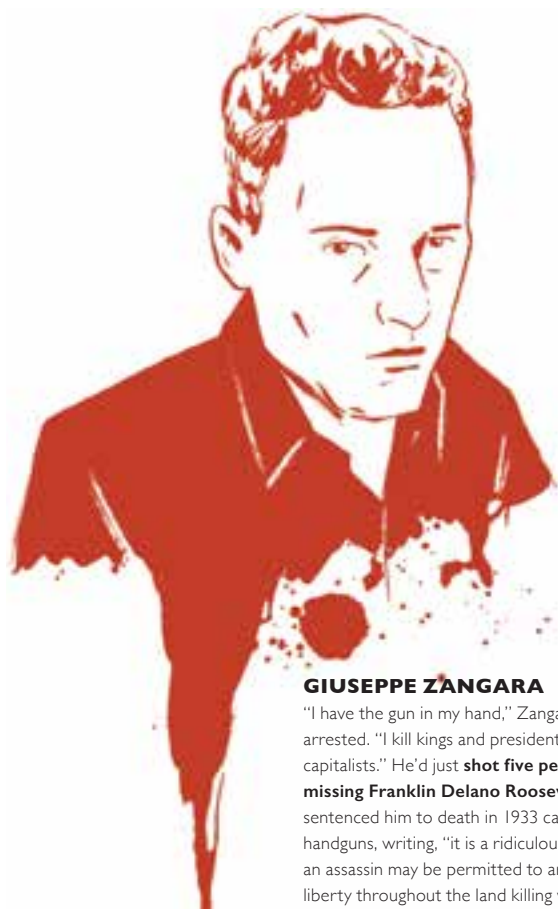
JOHN WILKES BOOTH

An actor with a dashing mustache and unruly hair, as a teenager Booth was told by a Gypsy fortune-teller that he'd die young with "a bad end." He came from a **family of thespians** and found his striking good looks conducive to a career in the public eye. "A muscular, perfect man," wrote one reporter. A brief manhunt followed **his assassination of Abraham Lincoln**, at the culmination of which he was shot in the neck. As he lay dying, he stared at his hands and murmured, "useless... useless."



LEON CZOLGOSZ

What **killed President McKinley**—Leon Czolgosz, the anarchist movement, or income inequality? Czolgosz spent the first two decades of his life surrounded by poverty and hardship. Drawn to socialist and anarchist gatherings, he grew increasingly enraged at the excesses of the wealthy and suffering of the poor. His first bullet ricocheted off of the president's coat button, but the second resulted in a mortal wound. Czolgosz declared that McKinley's assassination was on behalf of "the good working people." **He was electrocuted, then dissolved in sulfuric acid.**



GIUSEPPE ZANGARA

"I have the gun in my hand," Zangara said after being arrested. "I kill kings and presidents first and next all capitalists." He'd just **shot five people, narrowly missing Franklin Delano Roosevelt**. The judge who sentenced him to death in 1933 called for the banning of handguns, writing, "it is a ridiculous state of society that an assassin may be permitted to arm himself and go at liberty throughout the land killing whom he will kill."

Do Presidential Assassins Have a Right to Be Happy?

There has never been a better time to stage *Assassins*, the Sondheim musical about presidential assassins, delusions of grandeur, and the ugly side of the American dream.

A few weeks ago, while some people who want to be the next president of the United States were shouting at each other on TV, a group of presidential assassins gathered in a small rehearsal room, exchanging notes about their victims. An actor playing Sam Byck, who attempted to kill Richard Nixon in 1974, expressed his frustration that elections never seem to solve anything. "The Democrat says he'll fix everything—the Republicans fucked up. The Republican says he'll fix everything—the Democrats fucked up," he said, his voice rising. "Who do we believe? What do we do?"

He paused. "We do the only thing we can do." He went placid. "We kill the president."

A woman nearby, another actor, closed her eyes. Maybe she was remembering where she was on November 22, 1963, the day John F.

Kennedy was assassinated. Or maybe she was thinking about how she'll vote on November 8, 2016.

This was the first read through of *Assassins*, the Stephen Sondheim musical running through May 8 at ACT Theatre, produced in partnership with 5th Avenue Theatre. In *Assassins*, everyone from John Wilkes Booth to

John Hinckley Jr. gets a chance to explain themselves: Some are driven by insanity, some by politics, some by a desire to be remembered. Their motives and circumstances vary, but

their common bond is that they all grasped for power by taking shots at some of the most powerful men on earth.

ACT Theatre and 5th Avenue Theatre teamed up together last year to produce *Little Shop of Horrors*, which was fantastic. When they were mulling their joint programming for

BY MATT BAUME



LEE HARVEY OSWALD

In the late 1950s, the future assassin taught himself Russian, traveled to Moscow, and requested citizenship. The request was denied, but after **he slit his wrists** in protest, Soviet officials changed their minds. He worked for two years as a lathe operator, then came to the realization that the Soviet Union wasn't any fun ("no nightclubs or bowling alleys," he complained). The US Embassy welcomed him back in 1962. He **assassinated John F. Kennedy** in 1963.



LYNETTE "SQUEAKY" FROMME

Two women **tried to kill President Gerald Ford** within a month of each other in 1975, and neither one was particularly prepared. Squeaky Fromme, a former child actor, had fallen in with charismatic religious leader Charles Manson. She claimed to have confronted Ford so that she could plead for environmental protections. Her gun failed to fire. Several days later, a bookkeeper named Sarah Jane Moore also tried to shoot him, but was **knocked down by a bystander**.



JOHN W. HINCKLEY JR.

It's probably safe to say that **Jodie Foster** was not, in fact, impressed by John Hinckley. His obsession with the actress led him to slip notes and poems under her door, and on March 30, 1981, he wrote in a letter to Foster that he would "abandon the idea of getting Reagan in a second if I could only win your heart and live out the rest of my life with you." Two hours later, he pulled a trigger but was **unsuccessful in killing Ronald Reagan**. He was found not guilty by reason of insanity.

2016, someone suggested *Assassins*, and ACT artistic director John Langs blurted, "Fuck yeah." He had only just recently accepted the artistic director job. "It was inappropriate," he said later, cringing. "I didn't know the guys that well. But I said, 'Fuck yeah'... and I still feel that way."

Before getting the opportunity to run ACT, Langs was a freelance director for 15 years. "You hardly ever get to choose the work you're doing [as a freelance director]," he said. "Someone else gets to choose it. I had a backpack full of projects coming into this job, and this was at the top of the list."

Word of their plans started to seep through Seattle's theater community, and eventually reached actor Louis Hobson. "I called [casting director] Margaret Layne that day and said, 'I don't care about any other show this season in Seattle. I just want to be in this show.'" Hobson will be playing John Wilkes Booth.

"He's such a complicated person," Hobson told me a few days after the first read through. "He's an actor. He's an activist. He was on the wrong side of history, supporting the Confederacy, but he believes strongly in what he wanted to defend... He truly believed he was trying to save the country. He truly believed Abraham Lincoln was tearing it apart."

At one point in the show, the Balladeer, a sort of narrator, sings to the assembled

killers: "What if you never got to be president? You'll be remembered."

When I heard this line, sitting at the rehearsal, I wasn't sure at first whether it referred to the assassins or to our contemporary real-life candidates. The Iowa caucus had happened just two days earlier, and Mike Huckabee and Rick Santorum, who never had a chance of winning, were in the process of ending what were essentially yearlong auditions for Fox News.

No matter when you hear the music of *Assassins*, it seems as though it was written for that exact moment. The show stares straight at you, unblinking, like the eyes of a creepy portrait.

And the American dream is like a phantom character hovering over everything—as it is in the current presidential campaign. "They're still selling it: 'Make America great again.' They're out there pitching it all the time," said Langs. "If you elect me, I will make America great again, and that means you'll be able to obtain all of the things that America promised you. Just vote for me.' But what happens when someone young and impressionable puts all of their chips down on a candidate like Donald Trump, really leans in, and finds out ultimately there's no *there* there?"

As Hobson said, "Booth sings this whole song that the country's not what it was. ►



SAMUEL BYCK

"Independent-minded citizens must take back the government before their government takes complete control of them all," Samuel Byck wrote in an all-caps letter to the Miami News, before **hijacking an airplane** on the tarmac at a Maryland airport. His plan was to crash a plane into **Richard Nixon's** White House, but after storming his way into the cockpit, he learned that it couldn't take off with the wheel blocks in place. He was shot by police through the cockpit door. "**I would rather die as a free man than live like a sheep,**" his letter concluded.

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DAVID WILSON

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◀ And it reminds me very much of 'Make America great again,' this idea that he had to go back to another time when America was simpler... But Booth grew up on a farm with slaves, and he felt like that was reasonable."

The cast members of *Assassins* have an exhausting task ahead of them: identifying with killers, and trying to convince the audience to take their side, to have sympathy for their point of view.

"Aesthetically, she's just this housewife," says Kendra Kassebaum, who plays Gerald Ford attempted shooter Sara Jane Moore. "What is it inside of her that made her buy a gun and get to this point? How does this happen?... She just has this intense need to belong to something... Every time I'm entering, I'm trying to play with needing to be accepted, needing to matter, needing to not vanish amongst the suburbs."

John Coons plays Giuseppe Zangara, who came close to killing President Franklin D. Roosevelt. "Zangara is a man who has never been told 'yes' his entire life," Coons said. "All he keeps hearing is 'no' from everywhere. He has no opportunities."

I asked if that was a difficult dimension of his character to access, and Coons shrugged. "I don't think there's a single starving artist out there who hasn't felt disenfranchised at some point."

A year ago, Coons found himself frustrated by the lack of roles available to him in Seattle and thought about quitting musical theater, but then an ACT casting director spotted him in a Eugene Opera production of *Sweeney Todd*. "That's the great American dream, the great American meritocracy right there," he laughed. "It took me not being in Seattle to get cast in Seattle. I wonder about some of these characters in the play. What if they had one opportunity? How would things have gone differently for them?"

Langs, the director, said, "I see myself in all of the characters. I think that's the job of any artist working on a piece... What are those feelings that the character is reflecting? What position would I have to be in to feel that? You have to keep asking 'Why?' like a 2-year-old, over and over again. 'Why, why, why?' And you get down to an answer that feels like the spine of the character."

He sighed: "It feels like crap some days."

One of the most arresting moments of the show is the song "Something Just Broke." In it, Americans sing about the moment they heard a president had been shot. "I remember where I was," they sing. "If only for a moment / I'll remember it forever."

Langs told me he was sitting in the first day of rehearsal listening to Kendra Kassebaum singing "Something Just Broke," a song she sang in the off-Broadway revival. "She opens her mouth to sing it, and I am in tears." He started to describe the moment, and then had to pause to collect himself.

"I'm feeling it right now. I imagine it right now, what it must be like to be driving down the road, past the book depository, and see her husband grab his throat, lean into his face to see if he's okay, and the next second for blood to be everywhere. And what a wife must feel like in that situation. I remembered myself on 9/11—I didn't know where my sister was. She lived at the corner of Church and Chambers. She called when the plane flew into the building. Something broke that day."

"The show is a meditation on the American dream," said Hobson. "It's America dreaming of itself, and that dream turns into a nightmare where the fatal flaw of the dream takes over, the idea that everybody has the right to be happy... that we all have the ability to go after what we want. But the truth of the matter is that not all of us do." ■

ASSASSINS runs through May 8 at ACT.

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Claudia Rankine's *Citizen* Will Take You Two Hours to Read, but It Will Stay with You for the Rest of Your Life

IF YOU CAN'T GET IN TO HER SOLD-OUT SEATTLE ARTS & LECTURES TALK, JUST STAY HOME AND READ *CITIZEN*

BY
RICH SMITH

Claudia Rankine's book *Citizen: An American Lyric* resists traditional categories. Some of it looks like prose, some of it looks like poetry, and some of it doesn't involve words at all. It's a collage about death, media, and race, much like Rankine's 2004 book, *Don't Let Me Be Lonely: An American Lyric*, but *Citizen* has punctured the consciousness of the country in a way few books do.

When the National Book Critics Circle nominated *Citizen* in two different award categories—poetry and criticism—that was a feat no other book had ever accomplished. (It won the poetry award.) It was a finalist for the National Book Award. Last year, when an audience member at a Donald Trump rally in Springfield, Illinois, quietly protested the bullying she saw onstage by conspicuously reading the book she was reading was *Citizen*. It became that rarest of creatures: a poetry book on the nonfiction *New York Times* best-seller list.

Two years ago, I saw Rankine read from *Citizen* at a book festival in Miami. Not even the tropical if cologne-choked glory of the Standard Spa could distract the audience members. Everyone stopped worrying about feeling awkward in such a fancy place, stopped wondering if Biscayne Bay was night swimmable, stopped wondering how long the open bar would stay open. Instead, we focused all our energy into listening to Rankine, who, with the quiet intensity of her elegant and singular voice, was cutting through all the bullshit and bringing us into the present moment.

She may also be responsible for changing the way academic leaders talk about race in literature.

Several years earlier, in 2011, Rankine wrote an open letter to Tony Hoagland, a big-deal poet and her colleague for a brief period of time at the University of Houston. Her letter concerned a poem of Hoagland's called "The Change." In it, the speaker recalls a ten-

nis match between a "tough little European blonde" and a "big black girl from Alabama" with "cornrowed hair and Zulu bangles on her arms" who has an "outrageous" name like "Vondella Aphrodite." The poem ends, I'd argue, on a note of nostalgia for a time when the divide between white people and black people was even more institutionalized than it is now.

Rankine's letter was a beautiful, searching, and generous consideration of the poem, but it also basically said: "What the fuck?" Hoagland responded with an e-mail that began: "To start off, let me say that I thought, back when we were colleagues, and I still think that, to me, you are naïve when it comes to the subject of American racism." Emphasis his. Once THAT happened, the literary world blew up.

Rankine's brave act arguably inspired the callouts and conversations that enrich the Twitter feeds and Facebook walls of literary folk every day.

Her dustup with Hoagland could easily have been the subject of one of the many vignettes in *Citizen*—accounts of everyday moments when someone lets slip some racist slight (or in some cases, bellows a racist slur) and time stops for the speaker, who is also the reader, because so much of the book is in the second person. An example:

Despite the fact that you have the same sabbatical schedule as everyone else, he says, you are always on sabbatical. You are friends so you respond, *easy*.

What do you mean?

Exactly, what do you mean?

The other stories like this involve people met while standing in line, people on buses, and, ironically, trauma therapists. As these moments accrue, a white reader like me—briefly and limitedly inhabiting the "you"—starts to wonder what it'd be like if the situations were flipped and white people had to announce the unearned advantages they receive just for being white. I imagine myself asking for a day off and my boss saying: "Sure, Rich, you can have a day off so long as you acknowledge that I won't perceive your request for time off as an instance of you perpetuating the stereotype of laziness among your people!" If the culture forced white people to acknowledge their whiteness as often as the culture forces black people to acknowledge their blackness, the way we talk about racial injustice in this country would change real quick.

One of the saddest and most poignant gestures in the book is a list toward the end:

In Memory of Jordan Russell Davis
In Memory of Eric Garner
In Memory of John Crawford
In Memory of Michael Brown
In Memory
In Memory
In Memory

The words "In Memory" continue down the page, eventually fading out to white. On the facing page are the words "because white men can't / police their imagination / black men are dying." Every new printing of *Citizen* will include more names, making part of the book a living document of the dead, a move that suggests literature's power and powerlessness. Reading *Citizen* won't end police brutality, but it may move more people toward political action against racism. For white readers, it may even help to silence that white tyrant in our heads. ■

CLAUDIA RANKINE will be at Seattle Arts & Lectures on May 13 at McCaw Hall.



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Top image: Child and great-grandmother enjoying Cornish Pottery by Julia Haddock.

Spring Events at Cornish

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GOOD KIDS

Produced by the Theater Department

April 8, 12, 15 at 8:00 p.m., April 17 at 1:00 p.m.

Skinner Theater at Raisbeck Performance Hall

Set at a Midwestern high school in a world of Facebook and Twitter, smart phones, and YouTube, *Good Kids* by Naomi Iizuka explores a casual sexual encounter gone wrong and its very public aftermath.



A GENERATIVE THEATER PIECE

Created by Members of the Sophomore Ensemble

April 10 at 7:00 p.m., April 14 and 16 at 8:00 p.m.,

April 17 at 7:30 p.m.

Skinner Theater at Raisbeck Performance Hall

Theater without a net! The generative project will use the play *Good Kids* as a jumping-off point.



INTO THE WOODS JR.

Produced by the Theater Department

April 9 and 13 at 8:00 p.m., April 16 at 2:00 p.m.,

and April 17 at 5:00 p.m.

Skinner Theater at Raisbeck Performance Hall

Everyone's favorite storybook characters reflect on what happens after "happily ever after" in this modern classic by Stephen Sondheim and James Lapine.



SINGIN' IN THE RAIN

Presented by the Theater and Performance Production
Departments

April 12 to 15 at 8:00 p.m. and April 16 at 2:00 pm

Cornish Playhouse at Seattle Center

The "Greatest Movie Musical of All Time" is faithfully and lovingly adapted by Broadway legends Betty Comden and Adolph Green from their original award-winning screenplay.



CORNISH DANCE THEATER SPRING 2016 CONCERT

April 22 at 8:00 p.m. and April 23 at 2:00 p.m. and 8:00 p.m.

The Cornish Playhouse at Seattle Center

Cornish Dance Theater, the performing ensemble of the Dance Department at Cornish College of the Arts, will feature choreography by Wade Madsen, Deborah Wolf, Jason Ohlberg, and guests. *Presented with support from the Bossak Heilbron Charitable Foundation*



THE WINTER'S TALE

April 22 and April 23 at 2:00 p.m., April 24 at 7:00 p.m.,

April 29 at 2:00 p.m., April 30 at 8:00 p.m., and May 1 at

7:00 p.m. Alhadeff Studio at The Cornish Playhouse

This continent-spanning tale of jealousy, betrayal, and redemption features some of Shakespeare's most memorable characters.



O!FEST 2016

April 21 to May 1

Alhadeff Studio at the Cornish Playhouse

Cornish celebrates the creativity of our Original Works juniors with our annual *O!Fest*. *The Clown Show*, directed by David Taft, and *10 Minute Play Festival*, curated by Kathleen Collins and Elizabeth Heffron, runs in repertory with *The Winter's Tale*.



THE SILVER FOX

April 25, 8:00 p.m.

Produced by the Music Department

PONCHO Concert Hall at Kerry Hall

The Cornish Modern Opera Project presents *The Silver Fox*, a mystical, mythical one-act opera by American composer Libby Larsen, based on a Cajun legend and set in the Louisiana Bayou. This exciting, interactive production will feature a cast of six Cornish Classical Voice majors, supported by an instrumental chamber ensemble led by Cornish alumnus Greg Smith and directed by Cornish faculty member Michael Delos.



BFA EXPO16

Public Opening, April 29, 5:00 to 8:00 p.m.

Our largest student art exhibition of the year features the work of all Art and Design seniors. Look for previews at www.cornish.edu by mid-April.

More at www.cornish.edu



CAL PEDRANTI/PHOTO BY JOAN LAM/COURTESY OF WAGNER SOCIETY OF NORTHERN CALIFORNIA

As my uncle Cal's mind and body started to deteriorate, he couldn't have sex anymore, so he made increasingly sensual paintings. This is his 1988 painting *Venusberg*, a depiction of the subterranean sex grotto ruled by Venus in Wagner's opera *Tannhäuser*.

Wagner's Operas Saved My Uncle's Life and Reordered the Tectonics of His Psyche

HE WAS A PAINTER WHO SHOWED ME THE BEAUTY AND DANGERS OF BEING AN OTHER

My uncle was a sickly kid, so when he started coughing at 17, the adults in his life thought it was the usual allergies. Then he began hemorrhaging blood. It was 1939. People were dying from tuberculosis. A diagnosis inspired fear and stigma. He was quarantined for three years at La Vina Sanatorium near Pasadena, in Southern California. La Vina was a sanitized bubble, a space protected from the time and fray of World War II. Sanatoriums were known then as “waiting rooms for death.”

In the sanatorium, his health declined. His doctors collapsed one lung for healing. He got a secondary infection and spiked a dangerously high fever.

While he was lying there, facing almost certain death, his attending nurse tuned his radio to the Saturday afternoon New York Metropolitan Opera broadcast. Calvin Pedranti—he preferred being called Cal—was a creative person who'd studied music, although at this point his artistic expression had been mainly confined to playing piano at kids' ballet recitals. The opera that happened to be playing on the radio that day was Wagner's *Tannhäuser*.

It was a turning point. The waves of Wagner's surging music cut through two centuries, across ocean floors and creeping landscapes and time itself, symbolizing the iconic struggle between repression and passionate expression, sacred and profane love, and life and death. The sweep of strings and surge of horns penetrated to the deepest spirals of Cal's ears. The music and the story of *Tannhäuser* shift between two

motifs: One is Venus's subterranean sex grotto, and the other the courtly life of Wartburg Castle. Just as Carl Jung believed that certain prophetic childhood dreams carried the symbolic narrative of that child's destiny, perhaps the first threads of Cal's future were sewn in his feverish delirium, as the tension and flow between the musical motifs penetrated to the unconscious depths of Cal's being.

Cal believed that Wagner's music saved him.

When he emerged from the spell of illness, it was as if Wagner's 19th-century aesthetic had permeated his skull, settling in the weave of his synapses. So had the myth of *Tannhäuser*, built loosely on the life of a medieval poet. The opera opens with *Tannhäuser* and his lover, Venus, together in *Venusberg*, and everyone on stage with them is in a state of sexual rapture.

Hearing Wagner's music at a pivotal time in his life had restructured Cal's psyche so much that he later told me he wondered if he had once been an intimate of Wagner's—a child, a father, or a lover. Cal was an adamant agnostic skeptic, except in this one realm in which he flirted with the concept of reincarnation.

He'd returned from death's portal at La Vina with a delirium-inspired glimpse of a fate that would include conflicts between pleasure and austerity, self-destruction and redemption, and creativity and control.

He painted landscapes and created mixed-media forest collages and medieval mosaics from painted glass after attending Chouinard (aka California Institute of the Arts) on scholarship. He had moderate commercial success in Los Angeles. One of Cal's early self-portraits features a face, both masculine and feminine, covered by a slender hand. Scattered in the background are sketches of bodies in various sexual poses, hidden in swirls of blues and greens. As Cal's passion emerged, background became foreground. He painted big canvases of sensual opera scenes around the same time he started experimenting with his sexual identity.

A clerk at a corner store near his apartment hissed, “Watch out for ‘fairies’ in Echo Park.” Fairies? Cal investigated, wearing a three-piece suit. No one approached him. After that he got smart and bought Levi's, using a wire brush to wear down the crotch. He slept with Montgomery Clift twice, once while in the throes of a high fever. Mostly he had sex with strangers. Cal later confessed encounters he'd had in public bathrooms, and bathhouses, and at Santa Claus Lane Beach in Carpinteria, where he wore his favorite hand-sewn silk pink trunks.

This was in the late 1960s, when homosexuality was considered a mental illness. Cal was arrested and beaten by LA police, who raided public bathrooms and other gay haunts. After several public-indecency violations, he

was nearly committed involuntarily to a psychiatric hospital. The day Cal was to appear before a judge, a court insider expunged his file. It cost Cal \$1,000—roughly equivalent to \$15,000 today—to have that court insider disappear the file.

In Los Angeles, Cal had worked as an interior designer. In San Francisco, where he relocated and which was more tolerant, he wanted a job that covered his expenses, not a second career. He found work from 5:30 a.m. to 2 p.m. weekdays in a frame shop, which left sufficient time to focus on painting. He created opera images and decorated his Victorian flat in imitation of the bohemian interiors of King Ludwig of Bavaria's castles. King Ludwig of Bavaria was Wagner's top donor. Cal's favorite, Neuschwanstein Castle, featured a *Venusberg* grotto with water. The eccentric Ludwig liked floating there in a swan-shaped boat. Cal's home evolved into a gold-embossed sanctuary to Wagner, and it often seemed Cal himself was suspended in time and space. Cal had an art show in Seattle in 1979, during the *Ring* at Seattle Opera, long before I moved here.

Meanwhile, he was living in a city situated on an active fault line. Like the two tectonic plates underlying San Francisco, Cal's psyche was split into two parts. They existed side-by-side and traveled intimately in opposite directions. One facet of my uncle was highbrow—cultured and aesthetically refined. He cherished opera, classical music, and the “finer arts” of painting, literature, film, and photography. But Cal was also lowbrow, base, and ►

BY TRISHA READY



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◀wild. He cruised for sex in city parks. He loved *Days of Our Lives*, glory holes, and Hollywood gossip magazines. These sides of Cal existed in tension and caused a restless longing that was impossible to satisfy. He catted around bathhouses, looking for archetypal heroes with “square wrists and strong chins” who talked dirty and gave great blowjobs.

Perhaps all of our psyches are structured to match the deeper landscapes of the places we inhabit. As with the Pacific Ocean’s Ring of Fire, where geological activity happens gradually with sometimes-sudden leaps, within each of us, there’s a gradual morphing of intricate psychological structures with unpredictable, earthquake-like events. What if we are all intricately linked, our inner structures moving in instinctual rhythm, tuned to one another like flocks of crows in a blue-black windstorm? Constant growth and change in the earth’s deeper surfaces and in our psyches have been occurring for millennia, long before geologists first embraced the theory of continental drift around 1968.

Cal’s stigma, born of tuberculosis, trailed him into adulthood. He was *not normal*. My parents transmitted this truth to my siblings and me through rolling their eyes and other gestures of annoyance. Nor was Cal morally sound enough for young children to emulate. Despite my parents’ dread of Cal, his presence and his art transformed our otherwise boring home. Everyone’s favorite Cal piece was a glass mosaic coffee table featuring knights and damsels on horseback with their heads at *Guernica*-style right angles. We had several other canvases of his as well. Otherwise, my family preferred Keane paintings of big-eyed sad kids sold at grocery stores.

My parents considered Cal the antithesis of success. When Cal described a beloved art exhibit, my father interrupted with “waste of taxpayer money.” He quizzed Cal on *Ladies’ Home Journal* decorating tips.

Cal remained calm in the face of my father’s humiliation tactics by explaining the value of art, how it could transform suffering into something meaningful. My father offered to set Uncle Cal up with a Sherwin-Williams interior-and-exterior house-painting franchise. “Thanks, but no thanks,” Cal said. “I’m not that kind of painter.”

Cal opened the door to the beauty and dangers of being an “other.” I was constitutionally and emotionally drawn to Cal’s contentious coastline of creativity (Venusberg) rather than to my family’s middle-class morality (Wartburg).

It seemed wisest to keep my fascination for Cal a secret from myself. I carried similar tectonic urges—contrary and crashing—to the ones inside Cal.

When Cal finally got tired of my father’s attacks, he quit visiting. So, two weeks after high-school graduation, I drove north to see him. Cal introduced me to eccentric friends and took me on an art tour. Each evening we sat in his bohemian parlor, which resembled a gold-tasseled tent, listening to scratchy opera records. He stood beneath a chandelier, under the glare of a massive bust of Wagner that sat atop a tall bookshelf. When the first chords of the overture sounded, Cal began acting, breathlessly, guiding the music into shape with sweeping arm gestures.

Thus began our adult friendship in earnest and my introduction to strange and confusing dimensions of human experience my childhood had lacked. Stepping toward Cal allowed a thin hint of molten passion to rise at the place where the two plates inside me gripped and shifted.

“Try everything, honey,” Cal said.

I visited Cal on a regular basis, staying for days at a time, exploring his underground version of urban life. He was happy to finally

reveal his homosexuality openly to someone in the family. He associated marriage with being ordinary, which was akin to being locked in an institution, akin to death. Cal preferred to prowling around shadowy venues, searching for an archetypal male from the Wagnerian pantheon. He pined for Siegfried and settled instead for human flesh in whole and part. A godlike penis poking through a hole in a wall sometimes sufficed.

Cal held love and music in the highest regard. He insisted on pushing me past pop culture toward deeper waters. One night when we were listening to the lulling waves of *Tristan und Isolde* together, I fell asleep. Outraged, he banished me from his parlor until his anger calmed. Then he kissed me on the head. “I forgive you,” he said. He took a few steps away. “In the meantime, your taste in music is shit.”

Fortunately we shared similar taste in films. *Blade Runner* was a favorite. Cal loved the homoerotic rooftop scene with rain dripping from the half-naked torso of Roy, the replicant, played by Rutger Hauer. Harrison Ford, as Detective Deckard, sits, with legs splayed open, across from Roy, who has saved his life after trying to kill him for the last 20 minutes, and catches his breath while Roy says: “I watched C-beams glitter in the dark near the Tannhäuser Gate. All those moments will be lost in time like tears in the rain. Time to die.”

Two gorgeous men engaged in an intimate battle that resolved in an encrypted Wagner reference, regardless of the film’s science-fiction subtext, was as titillating for Cal as the prospect of opera staged in a bathroom. I liked *Blade Runner* for its circus-like depiction of a future based on 1980s aesthetics.

How much of who we are is how our memories aesthetically assemble us? We aggregate a self from other selves, the people with whom we’re deeply connected and others we briefly brush against.

Cal influenced the structure of my psyche by stretching the realm of what was possible. I lived abroad in Dublin, in Paris, and in a town near Tokyo. I fell in love with a foreigner scientist, passionate about plate tectonics. He and I eloped and ate cheese and drank wine on the cement Palladian gazebo of Lotte Lehmann’s abandoned estate. (Lehmann sang Elisabeth’s role in *Tannhäuser*.) Three years later, I was en route to a divorce. When I fell in love with a woman, Cal replied nonchalantly, “I knew you were gay when I saw you in the crib.”

Cal thought life without sex was a miserable prospect. He took one pill for nerves and something else for pain. Trazodone helped with sleep, and other prescriptions balanced unstable moods.

But the most reliable means for easing Cal’s suffering involved translating his longing for love and sensuality into ever-larger canvases. He painted triptychs of Rhine maidens swimming through brilliant thick blues and massive canvases of Wagner’s face made of tiny geometric shapes. He hung Wagner images in his red-velvet-wallpapered living room; the composer’s fierce blue eyes stared visitors down. Cal painted Venusberg as an oyster shell framed by pink bodies. He spent hours working in his basement studio, listening to scratchy opera albums until he finally merged with the fantasies he painted. The shapes of bodies grew more indistinct. Maybe you could call his last works spiritual, if myth and music express God.

Cal’s physical body was betraying him. He went from doctor to doctor, searching for new diagnoses for his constellation of symptoms. Cal’s primary-care doctor approved an experimental surgery for peripheral neuropathy. The surgery involved inserting an animal spine (a cat’s, I think) between Cal’s cervical vertebrae. A nerve leading to Cal’s left arm was severed, leaving the arm permanently paralyzed. I picked Cal up, ►

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◀hired home-nursing care, and fetched his dogs from the kennel where his neighbors had dropped them off. They'd been howling in Cal's absence.

In retrospect, it's unclear whether it was Alzheimer's or a collection of small, quake-like strokes initiated by the surgery that began withering Cal's limbic powers. He became an outlier inside his own skin—another kind of other—when he was sidelined by dementia. Cal's archetypal and actual memories amalgamated as he faded. Sometimes he insisted that he was exhausted from having flown overnight to Rio de Janeiro to conduct Wagner's *Ring*. Someone paid him a million bucks. Then he flew home again, over the rolling hills and farms of California. He heard the lonely lowing of cows in the fields and worried that no one had milked them.

One night, he asked me to shoot him. When I refused, he said, "Well then help me stay in this house." He became more morbid; he taped a mortuary brochure to a parlor mirror, along with instructions for dispersing his remains. Some ashes were to be comingled with the garden soil at Bayreuth, Wagner's Bavarian opera house. The rest were to be scattered in Olema or Bolinas, two ancestral towns near where the San Andreas Fault crosses the Point Reyes Peninsula.

As he faded, Cal had a few volcanic fits. He tossed a marble tabletop across a room. It didn't break. But his hand-built model of King Ludwig's castle did, when he crushed the roof and towers with his fist. He transitioned from very slow shuffling to sitting in a wheelchair a few hours per day. I wheeled him into his parlor the last time we listened to music together. He had lost words. He pointed to an album. I put *Tristan und Isolde* on the turntable. The music began its slow waves, surging between loss and unresolved longing. We were both so quiet, we could hear the soft scratch of the needle on the vinyl as it spun. A wave of grief crescendoed. At some point, we both started crying. Evening erased the last smudges of light from the windows. We just sat. I turned the discs over and changed discs until they'd all ended. I didn't turn on the lights.

I flew from Seattle down to see him as often as I could. I kept Cal in his house until he couldn't tell a mirror from a Miró or his dogs from bath rugs. His neurologist recommended a good Alzheimer's care facility. I wondered if the institution would revive La Vina memories.

I sold his house to pay for treatment. My family anticipated that I'd cart Cal's possessions, including paintings, to the dump. Instead, I packed up everything—no, really, everything—from paper clips to newspaper clippings. I gathered stacks of penny-postcard



This triptych, *Love Potion*, painted in 1956, refers to Wagner's *Tristan und Isolde*. Fifty years later, *Tristan und Isolde* was the last opera Cal and I listened to together.

correspondences with his mother and a yellowed telegram that read: "No limelight tonight." I saved his cupid headboard and the rest of his furniture—most of which, to my surprise, had faux finishes covering major flaws. Cal was both creative and thrifty.

I filled a rental truck with Cal's beloved objects and 100 paintings and drove it to a storage unit. Two friends helped, including one who demanded that we stop the truck every 15 miles so she could pee on the side of the open road. "Small pleasures," she said.

The day after all Cal's things were stored and escrow closed on his house, he died of pneumonia. His favorite Filipina nurse and a handful of family members attended a small Catholic ceremony. We listened to opera on the mortuary's boom box in a room hung with Cal's paintings. The priest read from Cal's obituary about Wagner's grandchildren inviting Cal to exhibit art in Bayreuth.

When the Alaska Airlines attendant requested documentation for my bereavement ticket, I placed the box of Cal's ashes on the ticket counter.

"That's not what I meant," she said.

I flew home with Cal's ashes on my lap. He was more my father than my father had been.

It took a year to finally disperse his ashes on the Point Reyes Peninsula. The Miwok Indians, original inhabitants of Point Reyes, cremated and buried their dead. They speculated that illness came from people being built from "fragile sticks of sage that couldn't withstand the cold." The Miwok believed that the universe consisted of ancient and modern objects that blended and thrived together in the modern world.

Maybe the layered dead and the living metaphorically brush against each other in

Point Reyes in the same way that the two tectonic plates slide side-to-side, transform, with ragged edges at the boundary of the San Andreas Fault.

I used the bathtub in my hotel room to transfer some of his ashes into plastic bags small enough to stuff in jacket pockets. I was worried about where to disperse Cal's ashes. The mortuary owner had stressed that I was legally required to indicate Cal's exact burial site. I wrote "Point Reyes."

The ashes seemed greasy. They smelled sweet and strange. I had memorized the way to Bolinas by visual cues, like the road near the lagoon. I'd been coached about locals hiding signs that marked the town's entrance.

The Bolinas beach was nearly empty at midday, except for a few people walking their dogs and surfers riding late-spring waves. I paced the shoreline. There was a fire pit ringed by stones, close to a bluff. I imagined that young surfers gathered there at night. I sat until I felt sure no one was looking, and then I dug a hole in the middle of the fire pit. I mixed Cal's ashes with the driftwood ashes and sand. I figured Cal might enjoy being surrounded by half-naked, muscular men. I stayed until the wind chilled the air. I left Cal moving with the Pacific Plate, mingling with the Miwok, dust and thin gray.

Letting go of Cal's things was harder. A few times each year, I flew down from Seattle to visit the storage unit. I would roll up one of the doors, get overwhelmed by grief, and close the door again. I was not yet equal to the task of curating Cal's memories, sifting through and bringing into consciousness a new story about Cal's abandoned cultural artifacts, symbols, and mythical images.

I finally brought along a bossy friend to help me focus. She noticed the Lifelong AIDS thrift shop nearby. At first, they were only interested in antiques, but my friend convinced them to take everything. It was comforting to see Cal's possessions made new again through the admiring eyes of gay men. They loved the green glass telephone pole insulators and the cupid headboard.

The paintings took another seven years. I aspired to bring Cal's artwork into circulation, but living two states away and having a more than full-time job made it difficult to imagine. Then I was diagnosed with stage IV cancer. The issue of the paintings became urgent. If I died, Cal's artwork might end up in

the dump.

I wrote to the board president of the Northern California Wagner Society, which had been the center of Cal's social life after Cal's most significant romantic partner died. (Cal played that former boyfriend *Tannhäuser* as he died, hoping in vain it would work the same magic on him that it had worked on Cal at La Vina.) The board president's name was Terri. She had never met Cal. Most of Cal's Wagnerian friends had died. I asked Terri if the Wagner Society might want Cal's paintings.

Terri and another Wagnerian, Joan, a photographer, agreed to meet me and my partner at the storage unit last summer. I expected that Terri and Joan might reject paintings that were unfinished or chipped or ones that Cal had made after his arm was paralyzed.

As Terri and Joan inspected each piece of art, they recited the mythical narratives behind each painting. As they walked along the stacked canvases, they sang snippets of *Siegfried*, *Parsifal*, and *Lohengrin*. They were enthralled. The bigger and more elaborate the canvas, the more it was beloved. They even liked the intense image of Wagner's face, which I realized (something they wouldn't have realized) looked like Cal. They wanted the early work, the middle-era work, and even the last, more mystical canvases. Everything that was vaguely Wagnerian. Even the unfinished ones. Even the chipped ones. Even the vapory ones painted post-paralysis.

Terri and Joan loaded the paintings in a truck and transported them to a Berkeley wine cellar. They photographed and cataloged the paintings and organized a community art exhibit in a small warehouse. The event was quite tender. It featured a 70-member ensemble of musicians—called the Awesome Orchestra—ranging in age from 12 to 84. They played Wagner's *Lohengrin* act III and "Prelude," some Berlioz, and music from *The Fellowship of the Ring*. Some musicians drank cans of Pabst Blue Ribbon. Cal's paintings had been stacked in a closet space the size of a small ship's hull for so many years; now they lined the walls, floor to ceiling. It was amazing to see them animated by the music in the presence of a live audience. It was amazing to see them mean something to these people. Some of Cal's paintings sold. He would have loved the strong, steady wrist of the conductor who shaped the crashing music.

Perhaps it is not possible to have everything at once: creativity, sensuality, transcendence, and redemption. Cal taught me that in illness or death or when under death's gaze, it's at least worth the attempt to get close to what moves us, whatever it is—both deep inside and beyond us—that inches onward. He taught me to trust the tectonic seam, the faults in all of us, where plates move in opposite directions. ■

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CHRIS ANTEMANN AND MEISSEN COUTURE®

WHAT IT IS: *Covet* by Chris Antemann in collaboration with Meissen. **WHEN/WHERE:** At Bellevue Arts Museum through May 29. **WHY YOU SHOULD SEE IT:** Because a rococo Garden of Eden is perverse in the most delightful way.

ART

By Jen Graves and Julia Raban

Museums

Asian Art Museum

Volunteer Park, 1400 E Prospect St, 654-3100, seattleartmuseum.org, Wed-Sun

★ **Paradox of Place: Contemporary Korean Art** (Through Mar 13): To try to represent contemporary art in Korea with a single exhibition that includes only six artists would be absurd, so that is not the goal of this show—the first major exhibition of Korean contemporary art in Seattle in a decade. Rather, the focus is on the concept of paradox, referring to the split nature of the country, although it often emerges in the work less as paradox and more as plain old dualistic conflict. Jung Yeondoo photographs people first as they are, and then as they wish to be. Lim

Minouk builds a faux television studio that's a phantasmagoric restaging of media coverage of the funerals of Kim Jong Il of North Korea and former president Park Jung-Hee of South Korea. Lee Yongbaek camouflages soldiers in heaps of flowers in his videos. And Noh Suntag installed himself on the border of North and South to photograph, in striking black-and-white images where nature and technology merge and mingle, a U.S. military Radome, or radar dome, which sometimes, at night, looks like the moon itself. **JG**

Mood Indigo: Textiles From Around the World (Apr 9—Oct 9): *Mood Indigo*, an exhibit of all the moods and states of blue cloth, mostly features work from SAM's global textile collection, including a set of tapestries from Belgium, a silk court robe from China, a vast array of kimonos from Japan, batiks and ikats from Indonesia and Africa, and ancient fragments from Peru and Egypt.

Journey to Dunhuang: Buddhist Art of the Silk Road Caves (Mar 5—Jun 12): This exhibition presents photos,

manuscripts, and artist renditions of the Dunhuang Caves: hundreds of lavish holes in a cliff that contain a thousand years of Buddhist art. *Journey to Dunhuang* features over 2500 black-and-white images shot by James C. M. Lo and Lucy Lo alongside life-size, colored copies of the photographs.

Bellevue Arts Museum

510 Bellevue Way NE, Bellevue, 425-519-0770, bellevuearts.org, Tues-Sun

Louis Kahn: The Power of Architecture

(Through May 1): Louis Kahn is the architect who designed iconic academic buildings like the Salk Institute in San Diego, the Yale University Art Gallery, and the Richards Medical Research Lab at UPenn. Focusing most of his attention on libraries, research facilities, and museums, he specialized in grand, unapologetically monumental architecture. Kahn embraced the way in which his buildings were constructed, and contributed to the now-popular approach of visible supports and conscious exposure of the

buildings' inner workings. This exhibit (the first Kahn retrospective in 20 years) is organized by the Vitra Design Museum in Weil am Rhein, Germany, and will include Kahn's original drawings, sketches, and photographs, historic and newly constructed models, and watercolors from his travels through North America, Europe, and Egypt.

Forbidden Fruit: Chris Antemann at Meissen®

(Through May 29): Ceramicist Chris Antemann presents a series of works in porcelain, referencing (as she usually does) the classic Baroque Meissen figurines.

20 Under 20 (Through Oct 4): The fourth annual exhibit, on display in the museum's Community Education Gallery, features work by 20 aspiring artists under 20 years old.

Atoms + Bytes: Redefining Craft in the Digital Age (Mar 4—Jun 26): *Atoms + Bytes: Redefining Craft in the Digital Age*, featuring work by 30 local and international artists, juxtaposes "analog" craft traditions with digital

and technological innovation.

Inspiring Beauty: 50 Years of Ebony Fashion Fair

(May 20—Aug 14): Celebrate the Ebony Fashion Fair, a traveling fashion show inspiring trends and raising millions for charity since 1958. In addition to archival photographs, videos, and memorabilia, this exhibit promises lots of ensembles and accessories (gowns, feathered coats, dramatic hats) by designers including Christian Dior and Yves Saint Laurent.

Burke Museum

University of Washington, 17th Ave NE & NE 45th St, 543-5590, washingt.edulburkemuseum, daily

You Build It (Through May 15): The Burke Museum invites community discussion with *You Build It: An Evolving Exhibit*, where visitors leave written comments about climate change, urban density, and cultural identity. It won't all be notes—Burke will provide some conversation starters like artifacts from early Seattle dumpsites and plant speci-

mens impacted by climate change.

EMP Museum

325 Fifth Ave N, 770-2700, empmuseum.org, daily

Star Trek: Exploring New Worlds (Ongoing): Fifty years after the premiere of *Star Trek*, EMP Museum will host *Star Trek: Exploring New Worlds*, an exhibition about the artifacts and influence of the series that contains material for Trekkies, memorabilia junkies, sci-fi fans, and even those unaware of *Star Trek* who are curious to see just how large its cultural impact has been.

Frye Art Museum

704 Terry Ave, 622-9250, fryemuseum.org, Tues-Sun

Agitation and Propaganda: The Soviet Political Poster 1918–1929 (Through Apr 3): Learn about the post-revolutionary culture of the Soviet Union through political propaganda posters from 1918-1929.

★ **Cris Bruch: Others Who Were Here** (Through Mar 27): Cris Bruch has been making multimedia art in Seattle for more than 30 years. In this solo exhibition, the Frye gives over most of its galleries to him, and he delivers an elegy in large-scale sculpture for the hardscrabble lives of his farmer ancestors in Colorado and Kansas, where he visited for inspiration. One room is like a cemetery where the gravestones are beautifully cast miniature silos and other agri-cultural buildings; they are stark white and each sits under a spotlight. Bruch's work is as materially ingenious as ever, but this time it feels as if he is mourning an entire lost civilization, one he didn't live and distantly romanticizes. See what you think of this Seattle artist's *Others Who Were Here*. **JG**

Fechin, Gaspard, and Repin: Russian Painting 1889–1926 (Through Apr 3): This exhibit features six paintings from the Frye collections, created by the Peredvizhniki, a group of Russian artists who wanted to create “a national and accessible art that reflected the everyday lives of the Russian people.”

Frye Salon (Through Sep 4): This exhibit recreates the personal gallery of Charles and Emma Frye, with over 140 paintings from the Frye's founding collection.

★ **Noah Davis, Kahlil Joseph, The Underground Museum: Young Blood** (Apr 16—Jun 19): This is big news: The Frye Art Museum in April, working with guest curator Maikoioy Alley-Barnes, is mounting an exhibition of the work of two brothers who grew up in Seattle and then moved to LA, Noah Davis and Kahlil Joseph. Davis was still alive when planning for this show started. He died so young, of cancer. His paintings, including the last ones he made, will be part of this exhibition, along with Joseph's also-stunning video works, which are very different but share a sort of grounded dreaminess with Davis's imagery. There will also be a meditation on the Underground Museum, the independent space that the brothers founded and ran in LA. And the Frye is commissioning a new video work from Joseph. **JG**

Henry Art Gallery

15th Ave NE and NE 41st St, 543-2280, henryart.org, Wed-Sun

★ **Franz Erhard Walther: The Body Draws** (Through Mar 6): The German artist's first major exhibition in the United States will examine the role that drawing

played in his sculpture.

Demetrius Oliver: Eclipse (Through Apr 10): On display in Henry Art Gallery's mezzanine, *Eclipse* by Oliver Demetrius consists of 16 photographs of a jet of steam hitting the top of the artist's head, and includes commentary by professors of astronomy and philosophy.

Keller Easterling: Gift City (Through Apr 24): Architect and theorist Keller Easterling takes on the office park and “exurban” workspaces “to make visible the assets and advantages that cities already bring to the table for their investors and citizens.” With nuanced and informed commentary on growth, worth, and development, this show (although trendily in tune with the zeitgeist) also offers new thoughts and value through Easterling's productive, discussion-provoking analysis.

Six Weeks, in Time (Mar 26—May 8): Artists in the “time-based arts” will show pieces that transform and move, so that inside the gallery, the shifting artwork (ranging from live performance to performative sculpture) will replace the rigidity of a numbered clock in marking and measuring the moment.

★ **The Brink: Jason Hirata** (Mar 26—Jun 26): 2015 Brink Award recipient Jason Hirata presents a series of sculptures and drawings that take on the corporate state and food industry, inspired by two works: an early 19th-century print by Francisco de Goya, and a 1981 speech by General Electric CEO Jack Welch.

James Welling: Chronograph (Through Jun 26): Henry Art Gallery presents *Chronograph*, a variety of artwork by James Welling that spans three decades and even more categories of visual media. Welling calmly pushes the boundaries of photographic manipulation and invention to create bright, layered pieces of art.

★ **Paul McCarthy: White Snow, Wood Sculptures** (Mar 5—Sep 11): This exhibit by provocative American artist Paul McCarthy features a series of sculptures from four up to 15 feet tall, inspired by the 19th-century German folktale *Schneewittchen* (Snow White) and Walt Disney's animated classic *Snow White and the Seven Dwarfs*.

University of Washington 2016 MFA + MDes Thesis Exhibition (May 28—Jun 26): The annual University of Washington's School of Art + Art History + Design Master of Fine Arts and Master of Design thesis exhibition at Henry Art Gallery features ambitious and carefully planned artwork from university students.

Museum of Glass

1801 Dock St, Tacoma, 866-468-7386, museumofglass.org, Wed-Sat

#BeTheCurator (Through Oct 23): It might not surprise you that *#BeTheCurator* is an interactive exhibit, crowd-curated through several channels, from Facebook to paper ballots. It also features a social media glossary, Facebook-themed profiles of each artist, and the option to vote for the recipient of the 2017 Visiting Artist Residency.

Every Soil Bears Not Everything (Through May 15): Work by the collaborative glass artist team Joey Kirkpatrick and Flora C. Mace.

Healing in Flames (Through Mar 31): This exhibit was made by artists who have served a tour of duty in Iraq or Afghanistan, through MOG's ongoing *Hot Shop Heroes* program. They use fire and

art to express their feelings about war, military life, and cultural differences.

Museum of History & Industry (MOHAI)

860 Terry Ave N, 324-1126, mohai.org, daily

The Legacy of Seattle Hip-Hop (Through May 1): Curated by Jazmyn Scott and Aaron Walker-Loud, this interactive exhibit aims to immerse visitors in the many facets of the Seattle hip-hop scene, making use of art, first-person experiences, and artifacts. Although he says it can be a bit overwhelming, Charles Mudede also writes that, “It's admirable

conversation about regional art and the relationship to one's environment.

★ **Beyond Aztlán: Mexican and Chicana/o Artists in the Pacific Northwest** (Mar 26—Jun 12): MoNA presents this group exhibit dealing with themes of shared experience and ancestry, featuring 15 Chicano/Mexican artists who have lived in the Pacific Northwest.

Robert Flynn: Art from the Permanent Collection (Mar 26—Jun 12): The Museum of Northwest Art presents an exhibit curated by Chloe Dye Sherpe, featuring sculpture and paintings (that normally reside in MoNA's permanent collection) by

Museum of Art to see the proud exhibition *Hidden Heritage: Afro-American Art 1800-1950*—and emerged ashamed. The shame came from the fact that they'd never heard of the artists. They started collecting works by African Americans immediately, and they kept on for decades. Now they have one of the world's best collections of African American art on paper, and 68 pieces ranging from the early days of the 20th century up through 2002 are here at the Northwest African American Museum, including familiar names (Jacob Lawrence, Romare Bearden, Elizabeth Catlett) and plenty of names that should, and may someday, be better known. **JG**



WHAT IT IS: Norman Lundin's *Study - Denny & Gretchen's Kitchen*, 2015. **WHEN/WHERE:** At Greg Kucera Gallery through April 2. **WHY YOU SHOULD SEE IT:** Because this Seattle painter's pictures are moody and mysterious, even while they look perfectly open and simple.

////////////////////////////////////

celebrated regional artist Robert Flynn.

Northwest African American Museum

2300 S Massachusetts St, 518-6000, naamnw.org, Wed-Sun

★ **The Atomic Frontier: Black Life in Hanford, WA** (Through Mar 6): In 1943, the federal government established a project in Hanford, Washington, that provided many working-class Americans with something they desperately needed: jobs. A good number of the people who came to Hanford to do jobs like welding, cutting, digging, hammering, typing, serving, and cooking were black and from the South. They too needed jobs, had American dreams, and wanted a piece of the wartime pie. This exhibit is devoted to their stories and includes recruitment posters, oral histories, maps, declassified photographs by the federal government, and more. **CHARLES MUDEDE**

★ **The Harmon & Harriet Kelley Collection of African American Art: Works on Paper** (Through Apr 17): It was the mid-1980s when Harriet and Harmon Kelley walked through the San Antonio

Olympic Sculpture Park

2901 Western Ave, 654-3100, seattleartmuseum.org, daily

★ **Sam Vernon** (Through Mar 6): Vernon's black-and-white illustrations inhabit, in some way or another, the Olympic Sculpture Garden. Vernon's installation is centered on the pavilion—“drawings that defy immediate recognition, but resemble smoke, marble, webs, and fractured bits of textiles and characters waiting in the shadows and crevices of the building.”

San Juan Islands Museum of Art (SJIMA)

540 Spring Street, Friday Harbor, 360-370-5050, sjima.org

★ **Ai Weiwei: Fault Line** (Through Apr 11): Yes, this is the same Ai Weiwei who makes headlines just about every month as a dissident and an artist in China—and yes, this is a sleepy museum in the middle of a chain of islands off the coast of Washington state just below the Canadian border. But *Ai Weiwei: Fault Line*, with work responding to the 2008 Sichuan earthquake and the shoddy government oversight that led to the deaths of 5,000 schoolchildren,

relates implicitly to our Cascadia Subduction Zone. There are three main sections of the show: eight sculptural coffins containing marble replicas of the twisted rebar pulled from the rubble of the government-built schools; Ai's collected *Names of the Student Earthquake Victims Found by the Citizens' Investigation*, which lists, across an entire wall, all 5,196 names; and a video titled *Little Girl's Cheek*, which documents disturbing elements of the Citizens' investigation and the immediate aftermath of the deaths. Prepare, if you can. **JG**

Ansel Adams, Ernest H. Brooks II & Dorothy Kerper Monnelly: Fragile Waters (Apr 23—Jul 18): SJIMA follows up its Ai Weiwei exhibit with *Fragile Waters*, featuring 117 black-and-white photographs of and about water by Ernest H. Brooks II, Dorothy Kerper Monnelly, and acclaimed celebrity of wildlife photography Ansel Adams.

Seattle Art Museum

1300 First Ave, 625-8900, seattleartmuseum.org, Wed-Sun

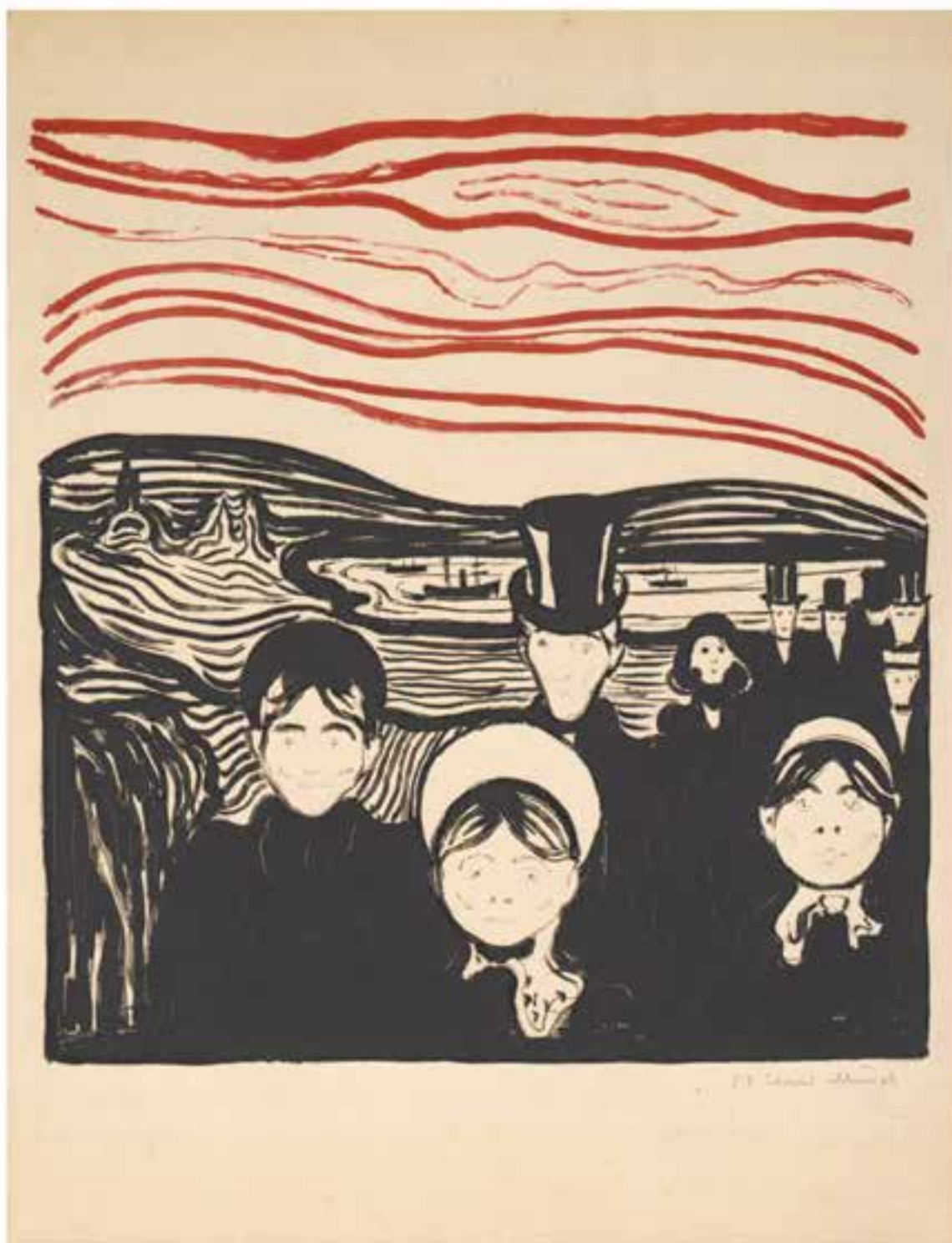
★ **The Duchamp Effect** (Through Aug 14): A great little show from SAM's collection, of work inspired by and peripherally related to the legendary readymade creator—the man who put the urinal in the art gallery. Whatever object he plucked out of the world to call art, he “created a new thought” for it, and that thought was the art as much as the object itself. His influence was immense. Artists here include Robert Morris, Robert Gober, and Sherrie Levine. The handformed Gober urinal is the most beautiful urinal the world has ever known. **JG**

★ **Brenna Youngblood: abstracted realities** (Through Apr 17): Youngblood is the 2015 winner of the Gwendolyn Knight I Jacob Lawrence Prize, awarded by SAM biennially and curated by Sandra Jackson-Dumont, SAM's former education director (who is now head of education at the Metropolitan Museum of Art in New York). In eight works in photo-based collage, painting, assemblage, and sculpture, Youngblood cleverly toys with abstraction and direct sociopolitical reference. She's dealing with what is unknown by using what is familiar—everyday objects, seductive washes of color, letters and numbers. **JG**

★ **Kehinde Wiley: A New Republic** (Through May 8): Kehinde Wiley has a strong take on appropriating and subverting the old masters. *A New Republic* comes to Seattle via Texas from the Brooklyn Museum, and delves deep into ideas about portraiture. By putting young, black men and women into the poses and styles of 18th century European rulers and aristocrats, he makes deft observations about culture and presentation, as well as art and appropriation.

Robert Rauschenberg: Art and Life in Real Time (Through Jul 17): A solo exhibition of work by pioneering, boundary-crossing artist Robert Rauschenberg, which features chaotic multimedia works heavily influenced by theatre, choreography, and music.

★ **Emblems of Encounter: Europe and Africa Over 500 Years** (Every Wed–Sun): This exhibit features 10 works of European and African art from SAM's collection, including a fascinating artistic and cultural object: 10-year-old Charlotte Turner's needlepoint sampler, which Jen Graves investigated in a series of articles. Turner probably came from present-day Nigeria, became a so-called “Liberated African” as



See Beyond The Scream

Norway's best-known artist, Edvard Munch, is most recognized for his iconic masterpiece, *The Scream*. While you've likely seen that image on everything from calendars to coffee cups, original works by Munch are rarely on view in the Pacific Northwest. Much of Munch's body of work reflects his psychological and emotional states, a correlation that remained consistent even as his style changed over the course of his career. TAM presents an exclusive in-depth look at the motif of the sea in Munch's work, a subject close to the hearts of those who call Puget Sound home.

Left: Edvard Munch (1863-1944), *Anxiety*, 1896. Color lithograph, 16¼ x 15¼ inches. Epstein Family Collection. Photo by Philip Charles. © 2015 Artists Rights Society (ARS), New York.

EDVARD MUNCH *and the Sea*

April 9–July 17, 2016

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she was taken off a slave ship by the British navy, was relocated to a missionary school in Sierra Leone, and there created this fascinatingly complicated piece of art. At the time Jen Graves wrote about Turner’s sampler, SAM had no plans to display the work—and if it was to be displayed, the question of where to put it (in the European or African collection) was unanswered. *Emblems of Encounter* now offers a space for artwork that is a product of this centuries-long (mostly exploitative) intercontinental exchange, art that can’t be neatly categorized by region.

★ **Martha Rosler: Below the Surface** (Through Jul 4): During the Vietnam War, the young artist Martha Rosler took to the streets with the rest of the horrified protesters watching what the United States was perpetrating. She noticed people ignoring the flyers that were being handed out, because they were walls of text, impenetrable. She decided to make flyers that were nothing but images, just using a Xerox machine and pictures from magazines and other media. Much later, those became “fine art” objects displayed in museums and titled *House Beautiful: Bringing the War Home*, as they are here at SAM, in their exhibition in collaboration with The New Foundation Seattle. (Her follow-up montage series is also on display). Just don’t forget where they come from. **JG**

Billabong Dreams (Through Jun 19): This exhibit, featuring Australian Aboriginal artists, tackles the daunting task of visually representing the moving, living presence of water.

Pacific Currents (Through Mar 19): While *Billabong Dreams* attempts to represent water itself, this exhibit opens up the theme to a degree, focusing on visually exploring the “creatures, spirits, and people” who live in or around Pacific waters.

Tacoma Art Museum
1701 Pacific Ave, Tacoma, 253-272-4258, tacomaartmuseum.org, Tues-Sun

Northwest in the West: Exploring Our Roots (Through Mar 27): Geographically, we’re about as west as it gets in the United States, but where does the Pacific Northwest fit culturally in relation to the concept of the American West (like cowboys and craggy vistas and all that stuff)? This exhibition explores that question, using art from cowboy paintings to the 3D-printed, neon-colored rocks Susan Robb replicated remotely from her hike of the Pacific Crest Trail last summer.

Painted Journeys: The Art of John Mix Stanley (Through May 1): This exhibition is the first to put together works from the length of John Mix Stanley’s career. He’s known for his landscapes and depictions of Native Americans, but go discover what else is in his repertoire.

Saddles, Spurs, and Quirts: The Art of Leatherworking (Through May 15): Cowboy culture and fashion comes to the Tacoma Art Museum, with functional, beautiful works by contemporary artists and craftspeople from the American West.

Northwest Cowboys in Art (Through May 15): In keeping with TAM’s *Saddles, Spurs, and Quirts*, this show highlights the wild and idealized past of the West. Focusing on the presence of cowboys in PNW art, TAM features another group show that emphasizes our collective history.

★ **Northwest Art Now @ TAM 2016** (May 14—Aug 21): Tacoma Art Museum invites artists to

address the ways in which the current pace of economic growth is affecting the PNW’s collective sense of self.

Edvard Munch and the Sea (Apr 9—Jul 17): Tacoma Art Museum presents an exhibition of work by Norwegian painter and printmaker Edvard Munch (*The Scream*) featuring depictions of oceans, fjords, and coastal water.

White River Valley Museum
918 H St SE, Auburn, Auburn, 253-288-7433

Small Bags for Big Events: 100 Years of Pretty Purses (Through Jun 19): The White River Valley Museum presents an exhibit of intricately decorated purses from 1860 through the 1960s.

Wing Luke Museum
719 S King St, 623-5124, wingluke.org, Tue-Sun

Khmer American: Naga Sheds Its Skin (Through Nov 18): The Wing Luke Museum presents an exhibition celebrating the impact of the Khmer people (culturally and artistically) on the United States and Cambodia.

Imprint: Identity through Art (Through Mar 25): *Imprint: Identity Through Art* highlights the work of student artists as a result of a nine-week course on art, expression, and community engagement.

★ **Constructs: Installations by Asian Pacific American Women Artists** (Through Apr 17): Among six new installations by artists who are Asian Pacific American women, two have locked-up interiors that beckon. Lynne Yamamoto’s house made of white silk is doorless and windowless. You circle its sealed body, hoping it will reveal itself another way. In another room, Kaili Chun’s small metal cages are double-locked, and you must unlock both (keys are given) to release the voices of birds and people and musical instruments recorded and just waiting to play from interior speakers. Each is a mysterious broadcast, and you can DJ by releasing more than one at a time. **JG**

Tatau/Tattoo: Embodying Resistance (Through Oct 9): *Tatau/Tattoo: Embodying Resistance* explores the practices and aesthetics of tattoos across the South Pacific. Intertwining identity, nationalism, and memory, this show carefully explores the personal and the political through visual bodily depictions.

Do You Know Bruce? Year 2 (Through Sep 4): This is the second in a projected three-year exhibit that will focus on Bruce Lee in film and media. You probably already know that the superstar human and martial-arts icon is buried in Capitol Hill’s Lake View Cemetery, but what you may *not* know is that the young Lee once worked at Ruby Chow’s restaurant on the corner of Jefferson and Broadway, or that Lee wrote poetry about Seattle, or that he once trained like a boxer with boxing gloves. It’s been 40 years since Lee’s death, but there’s much to learn about the man with the world’s most well-known fists of fury.

Galleries

The Alice
6007 12th Ave S, thealicegallery.com, Sat

★ **I Wasn’t Just Saying What You Wanted To Hear** (Mar 5—Apr 9): This installation features video and sound works by Katherine Behar, Constance DeJong, Ellie Krakow, Jaeeun Lee,

and Elise Rasmussen.

Art Primo
415 E Pine St, ARTPRIMO.COM

★ **Sketchbooks** (Through Mar 9): This exhibit encourages open sketching; see inside the minds and notebooks of artists.

ArtXchange
512 First Ave S, 839-0377, artxchange.org, Tues-Sat

Alan Lau: Beauty in the Decay (Mar 3—Apr 30): *Beauty in the Decay* is a solo show by poet and artist Alan Lau, known for his works with Japanese rice paper that layer sumi ink, watercolor, and pastel.

BLUR Gallery
316 First Ave S

Sara Long (Mar 4—Mar 26): Self-portrait nudes of Seattle painter Sara Long.

Polina Tereshina (May 5—May 28): New figurative paintings on vellum by Polina Tereshina.

CoCA PS35
106 Cherry St

35 Live: CoCA Members’ Show (Mar 2): At their new(ish) Pioneer Square space, CoCA celebrates its 35th birthday with a group show featuring work by artist members. They’ll also present this show at Equinox Studios on March 12 and CoCA at Rubix on April 14.

Columbia City Gallery
4864 Rainier Ave S, 760-9843, columbiacitygallery.com, Wed-Sun

Unbalanced (Through Apr 3): Columbia City’s Main Gallery displays work by Ellen Hochberg and Joan Robbins, while their Guest Gallery features artwork from the Center on Contemporary Art.

Jeremy Gregory: The Dirty Circus of Life (Through Apr 3): CoCA presents this solo exhibition of paintings and hand-crafted “posable puppets.”

Common AREA Maintenance
2125 Second Ave

★ **ESSENTIAL SKIMMING** (Jun 2—Jun 5): Forrest Perrine and Common Area Maintenance present *ESSENTIAL SKIMMING*, a group art show/fast-paced film festival focused on a quick glimpse, a cursory scan, and the shared experience of short moments of confused intensity.

CORE
117 Prefontaine Place S, 467-4444, coregallery.org, Wed-Sat

Alisha Dall’Osto: A History of Habit (Mar 2—Mar 26): Alisha Dall’Osto’s figures combining paint, charcoal, and collage explore themes of habit and instinct.

Kate Harkins: Color Takes a Walk (Mar 2—Mar 26): CORE Gallery will feature works exploring “the idea of escape” by Kate Harkins, a mixed media artist who works mostly in acrylic and collage.

Laurie Le Clair: History II (Apr 6—Apr 30): Sculptor, painter, and installation artist Laurie Le Clair presents installation works conveying family archives.

Sarah Fansler Lavin: nowhere nothing no one (Mar 30—Apr 30): Builder/metal fabricator Sarah Fansler Lavin’s *nowhere nothing no one* is a series of “geometrical abstractions” that cast shadows as they hang suspended in air.

Andrea Taylor: And Then We’re Gone (May 4—May 28): Life-size portraits by Andrea Taylor con-



WHAT IT IS: Yoona Lee’s *Slippage*, 2012, sumi ink poured through a slit in cellophane onto canvas. **WHEN/WHERE:** At Ghost Gallery May 12 through June 5. **WHY YOU SHOULD SEE IT:** Because she can transform everyday materials into smart meditations on racial politics.

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front the undeniable impermanence of things.

David Lu: Complete (May 4—May 28): David Lu’s first solo exhibition will feature ethereal ink washes on pleated paper.

Scott Mayberry and Damian Puggelli (Jun 1—Jun 25): Grimly whimsical artwork by Scott Mayberry, known for his paintings and mixed media, alongside block prints and mixed media by Damian Puggelli.

Cornish College of the Arts
1000 Lenora St, cornish.edu

BFA Expo 16 (Apr 29): Peruse the artwork of Art and Design seniors at Cornish College of the Arts’ largest annual student exhibition.

Davidson Galleries

313 Occidental Ave S, 624-1324, davidsongalleries.com, Tues-Sat

Contemporary Chinese Printmakers (Mar 3—Apr 2): This exhibit features work by Chinese artists and printmakers including Zhang Lian, Zhang Guanghui and Mu Beini.

Contemporary Australian and Aboriginal Printmakers (Apr 7—Apr 30): Cicada Press, a custom printing workshop in Sydney, teams up with Davidson Galleries for this exhibition featuring pieces from from printmakers living and working in Australia.

Rikio Takahashi (1917-1999): Sosaku Hanga (May 5—May 28): *Sosaku Hanga* (or “creative prints”) features abstract and subdued woodblocks by artist Rikio Takahashi, well known for his depictions of Kyoto’s classic

Japanese gardens.

Wendy Orville: Monotypes (May 5—May 28): A series of dramatic monotypes by Wendy Orville that prominently feature landscapes (or, more often, skylscapes) of the Pacific Northwest.

John Willis: Black Prints (Jun 2—Jul 2): A series of monoprints by artist John Willis, who plays with negative space and suggestion to create a blueprint/“blackprint” of something solid.

Ethnic Heritage Gallery
Seattle Municipal Tower, 700 Fifth Ave, Third Floor, 684-7132, seattle.gov/larts, Mon-Fri

Satpreet Kahlon: What’s Left Behind (Through Apr 15): Satpreet Kahlon conveys stigma, destruction, and vulnerability in *What’s Left Behind*, an exhibit that addresses both her personal history with and the broader cultural understandings of sexual violence, especially as they are experienced by women of color.

Ramon Murillo: Bringing Light to Darkness (Apr 18—Jul 8): For their annual Asian Pacific Heritage Exhibit, the Ethnic Heritage Gallery presents *Light to Darkness*, a solo show by Ramon Murillo, who’s known for his etchings, serigraphs, and painted drums.

Facere Jewelry Art Gallery
1420 Fifth Ave, Suite 108, 624-6768, facerejewelryart.com, Mon-Sat

Marine Life Evolved (Mar 23—Apr 13): *Marine Life Evolved* features new work by jeweler/

metalsmith Nancy M gan Corwin.

Meeting of Minds (May 4—May 24): Relationships are celebrated in this jewelry exhibition featuring work by nine pairs of artists who support each other creatively.

The Factory
1216 10th Ave, 323-0557, thefactoryseattle.com

Katlyn Hubner: Plastic (Mar 10): For one night only, see Katlyn Hubner’s commentary on the social regulation of American bodies: paintings of plastic dolls in intimate situations.

Hairstory (Apr 14): Featuring an art show as well as live performance, this event (happening one night only) is all about hair.

Flatcolor Gallery
77 Main St, 390-6537, flatcolor.com, Wed-Sun

Bruce Bickford (Mar 3): An exhibition by animation artist Bruce Bickford, known for pioneering and becoming expert at the now über-popular “claymation” technique.

Road Trip Co (Apr 7): This group exhibit is curated by *Road Trip Co* founder, zine illustrator, and artist Clifton Yatez.

Nicole Gustafsson (May 5): This solo show features work by artist Nicole Gustafsson, known for her colorful illustrations.

Foster/White Gallery
220 Third Ave S, 622-2833,

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THINGS TO DO ART

fosterwhite.com, Tues-Sat

★ **George Rodriguez** (Mar 3—Mar 31): George Rodriguez (an artist specializing in clay and prints) presents a new show.

Chase Langford (May 5—May 21): A solo show of artwork by Chase Langford, featuring layered paintings rooted in maps and cartography.

Robert Marchessault (Jun 2—Jun 25): This solo show by Robert Marchessault features landscape paintings, often with a grand, elegant tree as the focal point.

Frederick Holmes and Company

309 Occidental Ave S, 682-0166, frederickholmesandcompany.com, Tues-Sun

Lyle Carbajal & Jean Marc Calvet: Beyond Brut (Mar 3—Apr 2): Hosted by CoCA and Frederick Holmes and Company, this exhibit features work by Lyle Carbajal and Jean Marc Calvet. The title acknowledges the influence on both artists of Art Brut, Jean Dubuffet's term to describe painting outside the academic tradition of fine art.

G. Gibson Gallery

300 S Washington St, 587-4033, ggibsongallery.com, Wed-Sat

★ **The Photograph** (Mar 16—Apr 30): Selected works from the 19th, 20th, and 21st centuries.

★ **Gala Bent** (May 5—Jun 11): New work (drawing, painting, sculpture) by Seattle artist Gala Bent, known for her intricate sketches intertwined with geometric abstractions.

Gage Academy of Art

1501 10th Ave E, 526-2787, gageacademy.org, Mon-Fri

Student Studio Sale (Mar 14—Mar 25): Buy affordable art by up-and-comers, or just peruse the hundreds of works by Gage students.

Gallery 110

110 Third Ave S, 624-9336, gallery110.com, Wed-Sat

Radical Non-Representation (Mar 2—Apr 2): *Radical Non-Representation* (or *Old Work*) will be M R McDonald's first show in Seattle. McDonald asserts that instead of engaging with themes (memory, time, love) he focuses wholly on the visual aspect.

Twixt (Mar 2—Apr 2): This solo show features bright new acrylic and oil pastel paintings by Susan Christensen.

Sean Fansler (Apr 6—Apr 30): Sean Fansler's exhibition aims to promote conversations about drawing versus painting.

Suitcase (Apr 7—Apr 30): *Suitcase* is a decade-old traveling exhibit of visual art that has grown along the way, bringing together contemporary artists from across the globe.

Joan Kimura: New Work (May 4—May 28): Artist Joan Kimura, known for her abstract illustrations, presents new and previously unseen work.

Pattern Recognition (May 4—May 28): This group show features work by four artists, each working with geometry both as decoration and a schematic base.

Gallery IMA

123 S Jackson St, 625-0055, galleryima.com, Tues-Sat

★ **Koren Christofides: A Modern Medieval Bestiary** (Mar 3—Apr 2): New ceramic pieces and paintings that depict

Christofides' experience with animals on a farm in Southern France.

10th Anniversary Group Exhibition (Apr 7—Apr 30): Gallery IMA will celebrate its 10th birthday with a group exhibition of gallery artists.

Gallery4Culture

101 Prefontaine Pl S, 296-7580, 4culture.org, Mon-Fri

Alexander Keyes: to: europa (Mar 3—Mar 31): The materials for these sculptures, paintings, collages, and astronomical trinkets are mostly irrelevant, because artist Alexander Keyes just couldn't wait to create them and fly away from home.

Anne Drew Potter: My Bear's House (Apr 4—Apr 28): Anne Drew Potter's solo show features a tension-filled installation.

Kamla Kakaria: Marigold Mesh (May 5—May 26): *Marigold Mesh* is an immersive mixed-media installation made with delicate pigmented wax, wire, and paper.

★ **Pat De Caro: Foreign Shores** (Jun 2—Jun 30): Memory and time are the themes in Pat De Caro's *Foreign Shores*, featuring a large-scale wall drawing and a vast collection of charcoal drawings.

Ghost Gallery

504 E Denny Way, 832-6063, ghostgalleryart.com, daily

★ **Tessa Hulls: In the Eye of the Storm** (Through Mar 6): This solo show features a new series of gouache paintings and papercuts by Tessa Hulls, exploring the idea of a single safe space in a world of nightmares.

2nd Annual Bell Jar Group Exhibit (Mar 10—Apr 10): This group show features local and national artists doing what they can inside a bell jar.

Hickory Mertsching (Apr 14—May 8): A solo show with new paintings by Portland artist Hickory Mertsching.

★ **Yoona Lee: Running Race Ragged** (May 12—Jun 5): Yoona Lee will use mixed media and collage work to discuss contemporary race relations.

Glass Box Gallery

831 Seattle Blvd S, glassboxgallery.com, Wed-Sat

Neal Fryett: Image Strike (Mar 3—Mar 26): A solo show by Neal Fryett, who piqued Jen Graves' interest in 2011 at the UW MFA exhibit.

★ **No Touching Ground: You Still Feel Like Home** (Apr 7—Apr 30): No Touching Ground is a street artist who occasionally provides Seattle with reflections of its own spirit, for better and worse. The police-beaten face of Maikoiyo Alley-Barnes, larger than life on a building not one block from the police precinct, a building that would soon be turned into luxury residences. On that same spot before the construction, the visage of John T. Williams, the Native American carver killed by police. We can hope that in addition to this solo gallery exhibition, NTG will grace the city with some large murals, too. Look for all of it. **JG**

★ **Klara Glosova: Caddy Shack** (May 5—May 28): Klara Glosova presents a robust analysis of two short moments from *Caddyshack*, with which she'll demonstrate the general unpredictability of life.

★ **Rafael Soldi: Life Stand Still Here** (Jun 2—Jun 30): "Five years ago," Rafael Soldi writes, "my partner disappeared." He does not elaborate. Or his elabora-

tion, rather, is a series of quiet, searching altered photographs, digital creations, and sculptures in response to the immediate aftermath of the disappearance, when he himself withdrew. **JG**

Greg Kucera Gallery

212 Third Ave S, 624-0770, gregkucera.com, Tues-Sat

★ **Lynne Woods Turner** (Through Apr 2): Oddly refreshing abstract paintings by Lynne Woods Turner.

★ **Norman Lundin** (Through Apr 2): Norman Lundin taught painting for years at the University of Washington, and in retirement he's founded Prographica Gallery, remaining in dialogue with and offering support to the artists he loves. But we haven't seen a new show of his still, calm, studied paintings in a while. What has he been working on? **JG**

Hall | Spassov Bellevue

800 Bellevue Way NE, Ste 150, Bellevue, 425-453-3244, hallspassov.com, Tues-Sat

Jeff Peters (Mar 4—Mar 31): Ethereal works by painter and illustrator Jeff Peters, known for depictions of nature featuring an almost biblical obsession with fruit and snakes.

Amy Spassov and Erik Hall

(Jun 3—Jun 30): An exhibit by the owners of Hall Spassov, painters Amy Spassov and Erik Hall.

The Hibulb Cultural Center and Natural History Preserve

6410 23rd Ave NE, Tulalip, 360-716-2600, hibulbculturalcenter.org

★ **Matika Wilbur: Project 562** (Through Jun 11): *Natural Wandermint: Stewardship. Sovereignty. Sacredness.* is a series by Matika Wilbur, based on her Project 562, which explores and documents the lives of Native Americans today.

Interstitial

6007 12th Ave S, interstitialtheatre.com

★ **Mario Lemafa: last resort** (Through Apr 2): Mario Lemafa will explore "erasure, whiteness, colonization and the physical/metaphorical qualities of cleansing" and ask: Will the death of inequality render vacations obsolete?

★ **Jueqian Fang** (Apr 9—May 22): Jueqian Fang (also known as Ripple, or one half of Mystical Orchid) presents this solo show.

Jack Straw New Media Gallery

4261 Roosevelt Way NE, 634-0919, jackstraw.org, Mon-Fri

Andy Behrle: luminous soundscape (Through Mar 11): True to Jack Straw New Media Gallery's interdisciplinary, boundary-pushing vision, this exhibit defies our expectations of sensory representations. Visitors will "see soundwaves and listen to patterns of light."

James Borchers: Obiectum Resonare (Apr 8—Jun 10): This exhibit by James Borchers invites audience participation that will slowly shape the nature of the experience over time. He explains, "By using a series of sensors, speakers, and software, the piece invites viewers to transform the musical discourse by subtly altering the electronic sound and acoustic resonance of objects in the room. These transformations are recorded and recycled throughout the exhibition, gradually incorporated into the piece

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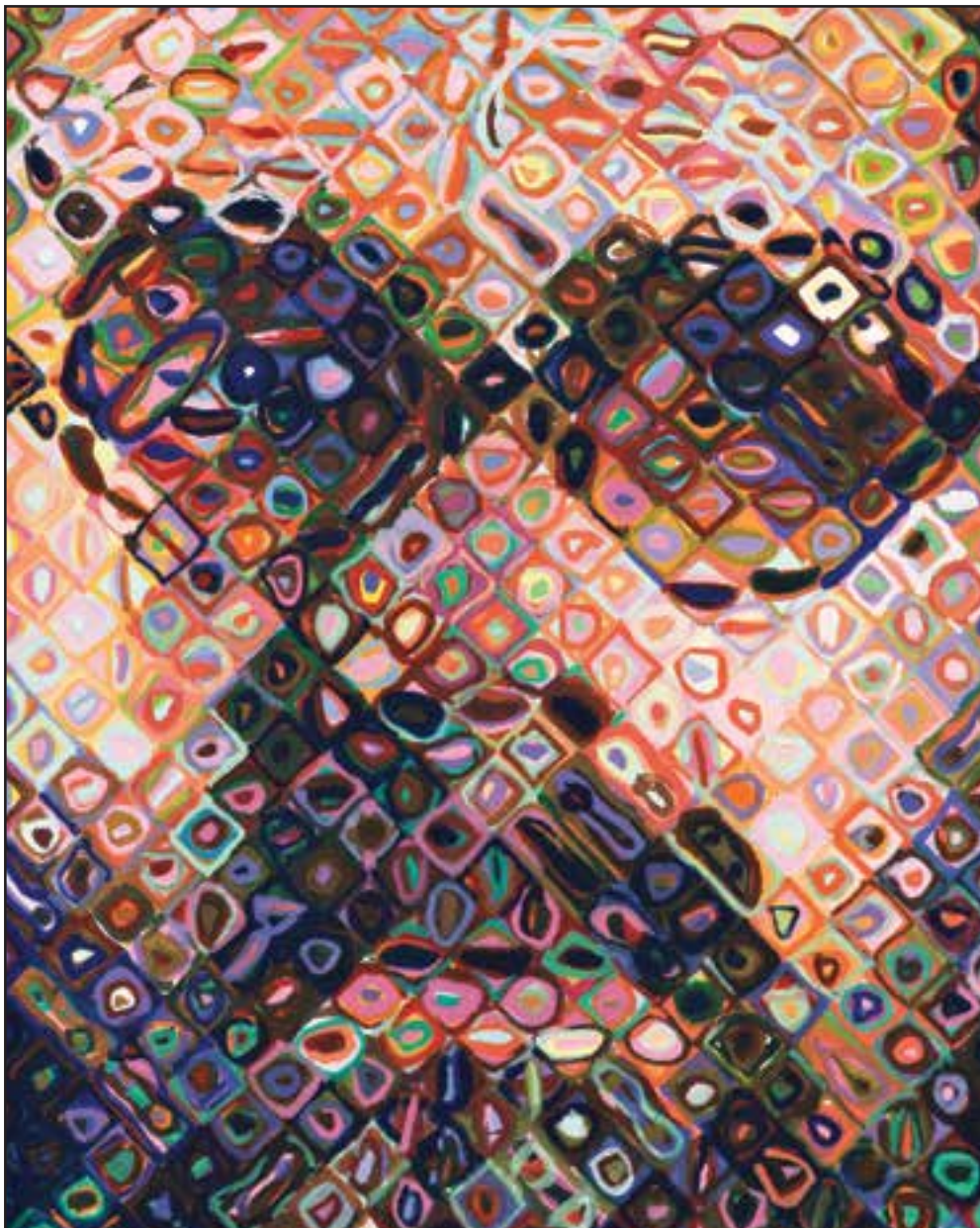
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Chuck Close: Prints, Process, and Collaboration is organized by Terrie Sultan, Director of the Parrish Art Museum, Water Mill, NY, and has been made possible in part by the generous underwriting by the Neuberger Berman Foundation and grants from the Lannan Foundation and the Jon and Mary Shirley Foundation. **Photo credit:** Self-Portrait, 2002, 43-color woodcut 31" x 25", Edition of 60; Karl Hecksher New York, printer; Pace Editions, Inc. New York, publisher; Courtesy of Pace Editions, Inc. and the artist. **Supported locally by:** The Jon & Mary Shirley Foundation; Boeing; TPA Fund of Snohomish County, Washington; Klein Honda and City of Everett Hotel/Motel Tax Fund



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Jacob Lawrence Gallery
Art Building, UW Campus, 685-1805, art.washington.edu, Tues-Sat

★ **Amelia Saul: Empire of Empires** (Mar 9—Apr 2): New York-based artist Amelia Saul presents an exhibition featuring the premiere of her new video *Empire of Empires*.

IVA (Interdisciplinary Visual Arts) (Apr 12—Apr 23): A graduation show featuring UW interdisciplinary visual art students.

3D4M: ceramics + glass + sculpture (Apr 26—May 7): A graduation show featuring UW ceramics, glass, and sculpture students.

Photomedia (May 10—May 21): A graduation show featuring photomedia by UW art students.

Painting + Drawing (May 24—Jun 4): A graduation show featuring University of Washington art students in painting and drawing.

James Harris Gallery
604 Second Ave, 903-6220, jamesharrisgallery.com, Wed-Sat

★ **Roy Dowell & Xavier Toubes** (Through Apr 2): This group show features print pieces by multimedia artist Roy Dowell and new work by ceramicist Xavier Toubes.

★ **Kamrooz Aram and Xavier Toubes** (Apr 7—May 14): This show features contemporary multimedia artist Kamrooz Aram and Xavier Toubes.

★ **Gary Hill** (May 19—Jun 30): A solo show by Gary Hill, a Seattle artist with nationally respected work in wide variety of disciplines, including metal sculpture,

video art, and performance art.

Joe Bar
810 E Roy St, 324-0407, joebarcafe.com

★ **TURN** (Through Jun 28): You’ve heard of an exquisite corpse drawing, probably, or if you haven’t, you’ve probably still been part of making one in an art class at some point—it’s a drawing where one person puts down a part, then the next person, without looking at the first, adds her own part, and on and on until the paper is filled with a segmented beast of a thing. *Turn*, this year-long collaborative series, is something like a sculptural exquisite corpse. It was artist Shaun Cardinal’s idea, and he selected the participants. How it works is that a different artist takes a turn transforming a single piece each month. Stop by once a month to see the results of rebirths. **JG**

King Street Station
303 S Jackson St

★ **Giant Steps: Artist Residency on the Moon** (Mar 3—Apr 3): What might the first artist residency on the moon look like? Artists submitted proposals for intergalactic art, and their ideas will be rewarded with publicity and a \$10,000 first prize.

Krab Jab Studio
5628 Airport Way S, Suite 150, krabjabstudio.com

Arboreal Dreams: The Tree in Art (Through Mar 5): Whether you’re a transplant or a Seattle native, it’s probably safe to say you love trees. Explore that love with artists including Braden

Duncan and Olivier Villoingt.

Dream Covers (Apr 9—May 7): This juried show, curated by Lauren Panepinto and juried by Jon Schindehette, Zoe Robinson, and Irene Gallo, will feature book covers, unique storytelling opportunities for visual artists.

Sara Winters & Cynthia Sheppard (May 14—Jun 4): Krab Jab presents new pieces in graphite and oils by illustrators Sara Winters and Cynthia Sheppard, featuring art in traditional media that deviates from their work in the game and book industries.

Linda Hodges Gallery
316 First Ave S, 624-3034, lindahodgesgallery.com, Tues-Sat

Peter Gross & Sylwia Tur (Mar 4—Mar 26): The local duo presents new abstract painting and sculpture.

Heidi Oberheide & Stephen Rock (Apr 7—Apr 30): This exhibit features new work by Pacific Northwest artists Heidi Oberheide (painting) and Stephen Rock (abstract mixed media).

★ **Andrea Joyce Heimer & Justin Duffus** (May 5—May 28): This exhibit presents new art: “biting narrative work” by Bellingham painter Andrea Joyce Heimer, and blurred figures by Seattle painter Justin Duffus.

Lisa Harris Gallery
1922 Pike Pl, 443-3315, lisaharrisgallery.com, daily

Emily Wood: Familiar Places (Mar 3—Apr 3): *Familiar Places* offers up new work by Emily Wood: warmly bright landscape

paintings in oil.

Kim Osgood: A Quiet Eye (May 5—May 29): A series of energetic and naturalistic still life mono-types by Kim Osgood.

Linda Jo Nazarenus (Jun 2—Jul 3): This exhibit will featuring Nazarenus’ recognizable, intensely atmospheric, and über-detailed landscapes.

LxWxH (Length, Width, Height)
6007 12th Ave S, 697-5156, lengthbywidthbyheight.com, Thurs-Sat

★ **TECTONIC** (Mar 9—Apr 2): This multimedia group show dealing with ideas of “location, dislocation, identity, repetition, and time” features a lineup full of Seattle favorites: Julie Alpert, Tim Cross, Sue Danielson, Emily Gherard, C. Davida Ingram, Dave Kennedy, Kat Larson, Ashleigh Robb, and Krista Svalbonas.

★ **Ashleigh Robb** (Apr 6—Apr 30): LxWxH presents a solo show of work by Ashleigh Robb, a Seattle-based artist from Los Angeles who uses faint lines to mark time, creating a minimalist yet impressive effect that spans the exhibit.

★ **Julie Alpert** (May 11—Jun 4): Her paintings are not paintings and her sculptures are not sculptures. They’re fashion, fabric, wallpaper, figurines, tchotchkes, gifts wrapped up in shiny paper and bows. Subtly but consistently, they’re from the lived experience of women and girls.

Mariane Ibrahim Gallery
608 Second Ave, 734-6440, marianeibrahim.com

★ **Fabrice Monteiro: Maroons** (Through Mar 12): Fabrice Monteiro’s viscerally uncomfortable photographs feature Beninese models wearing shackles that Monteiro designed to match examples depicted in historical documents. For the location, he chose Ouidah, Benin—a city that served as a major port along the “Slave Coast” in West Africa. Monteiro’s *Maroons* firmly and calmly recognizes that those real horrors, seemingly distant, are far too bright and close to look at.

Martyr Sauce
122 S Washington St, 624-0495, martyrsauce.com, Mon-Sat by appointment

★ **Christopher Shaw: Mending** (Apr 7—May 22): A site-specific, geometric installation by sculptor and ceramicist Christopher Shaw.

METHOD
106 Third Ave S, 713-7819, methodgallery.com, Fri-Sat

Tom Gormally: ? OR BUST (Through Apr 9): A series of sculptures by Tom Gormally created with carved and fabricated wood, altered found objects, electric lights, and motors.

Terra Holcomb: Terra Spiritus (Apr 15—May 21): *Terra Spiritus* invites viewers to sit inside a 12-foot-tall dress made out of moss. Terra Holcomb spent three months crafting this particular piece, which contains the sounds of nature and “hidden surprises” for visitors to discover.

Nordic Heritage Museum
3014 NW 67th St, 789-5707, nordicmuseum.org, Tues-Sun

Nathalia Edenmont (May 20—Jul 24): The Nordic Heritage Museum presents this exhibition by Swedish-Ukrainian artist/more-than-a-photographer Nathalia

Edenmont.

Patricia Rovzar Gallery
1225 Second Ave, 223-0273, rosvzargallery.com, daily

Bill Braun (Mar 3—Mar 28): Trompe l’oeile paintings by the artist who makes meticulously layered acrylic on canvas look like a child’s crumpled collage.

Joseph Maruska (Apr 7—May 2): Abstract paintings of blurred, jewel-toned landscapes.

Carrie McGee (May 5—May 31): A solo show by Carrie McGee, who creates mixed media works with natural and chemical processes like rust and oxidation.

Tyson Grumm (Jun 2—Jun 30): This exhibit features whimsical paintings by Tyson Grumm.

Photographic Center Northwest
900 12th Ave, 720-7222, pcnw.org

★ **Salt/Water** (Through Apr 2): PCNW presents *Salt/Water*, featuring photographer/sculptor/multimedia artist Daniel Hawkins, who is also known for the time he built a lighthouse in the desert.

★ **Riffs** (Apr 14—Jun 15): In the exhibit *Riffs*, PCNW aims to highlight noteworthy Seattle photographers, demonstrating the talent and vision this region has to offer photography as a discipline.

Platform Gallery
114 Third Ave S, 323-2808, platformgallery.com, Wed-Sat

★ **Ross Sawyers: The Jungle** (Through Mar 26): Chicago-based Ross Sawyers presents this photography exhibit featuring fictional structures that may or may not have inhabitants.

★ **Adam Ekberg: New Photographs** (Mar 31—Apr 30): Simple, innovative, and amusing photographs by Adam Ekberg (*The Life of Small Things*).

★ **Patte Loper: From There to Here** (May 5—Jun 18): A retrospective sampling of work from the four solo shows Loper has had at Platform Gallery since 2004.

Prographica
3419 E Denny Way, 322-3851, prographica drawings.com, Wed-Sat

IDENTITY: A Visual Artifact (Mar 5—Apr 30): *IDENTITY* is presented by Koplin Del Rio Gallery (KDR), previously located in Culver City, California, and now a regular affiliate with Prographica. The exhibit, curated by Eleana Del Rio, showcases the work of KDR and its longtime artists.

Two Painters (May 7—Jul 2): Painters Kathy Gore-Fuss and Amy Huddleston present new work in soft, muted tones.

PUNCH Gallery
119 Prefontaine Pl S, 621-1945, punchgallery.org, Thurs-Sat

Ray Mack: What He Said (Mar 3—Apr 2): Ray Mack will take on Norman Rockwell’s representations of Americana with a “comically weird” series of paintings.

Knock Out: PUNCH Turns 10 (Apr 7—Apr 30): Celebrate 10 years of PUNCH with a showcase of new work, and, obviously, cake.

★ **Brandon Aleson: New Work** (May 5—May 28): PUNCH’s first exhibition by multimedia artist Brandon Aleson.

★ **Nate Steigenga: The Underwater Hooha Show** (Jun 2—Jul 2): Mixed media sculptures and black velvet paintings by Nate Steigenga will take you on a

potentially unnerving, all-conceptual “underwater adventure.”

Push/Pull
5484 Shilshole Ave NW, 384-3124, 10 am-6 pm daily

Rare & Elusive (Through Mar 9): Cryptids (creatures with ambiguous existence like Bigfoot or the Loch Ness Monster) are the center of attention in this show featuring more than a dozen artists.

Push/Pull Book Club presents Art inspired by The Master & Margarita (Apr 9—May 11): At the Push/Pull Book Club, get inspired to work on your craft by reading and discussing a piece of literature alongside a group of artists and community members.

Dewey Guyen & Selected Artists (May 14): Push/Pull welcomes illustrator/painter/cartoonist Dewey Guyen, known for the care he takes in technical details and his surrealist (verging on nightmarish) depictions.

Schack Art Center
2921 Hoyt Ave., Everett, 425-259-5050, schack.org

Juried Art Exhibit (Mar 10—Apr 23): This biannual juried art exhibit features a variety of works in 2D and 3D from regional artists.

Chuck Close: Prints, Process and Collaboration (May 12—Sep 5): *Prints, Process and Collaboration* is a comprehensive survey of Chuck Close’s printmaking techniques and approaches.

Seattle Presents Gallery
Seattle Municipal Tower, 700 Fifth Avenue, Wed-Thurs

★ **Sign of the Times** (Through Mar 11): Barry Johnson’s *Sign of the Times* uses research and statistics to convey the misrepresentation of African-Americans in the media. By depicting rates of graduation and marriage by race, Johnson takes dry, ignorable data and shapes it into a social and artistic argument.

Seymour Conservatory
Wright Park, 316 G St, Tacoma

★ **EVOLUTION: Art, Science & Adaptation** (Through Mar 6): W.W. Seymour Botanical Conservatory (a Victorian-style hothouse) hosts this embedded group show on the nature of evolution, exploring its varied facets: physical, artistic, biological, and cultural.

SOIL
112 Third Ave S, 264-8061, soilart.org, Thurs-Sun

Tiger Strikes Asteroid & Napoleon (Mar 3—Apr 2): A group show featuring work from two artist-run project spaces: Tiger Strikes Asteroid and Napoleon.

Re:Surface (Apr 7—Apr 30): A group show featuring Ali Balter, Melina Bishop, Colin Kippen, Jason Rens, and Michelle Ross.

New Members Show 2016 (May 5—May 28): Featuring Morgan Cahn, Catherine Cross Uehara, Bradley Gunn, Jessica Hoffman, and Moxie Lieberman.

★ **Simple Means** (Jun 2—Jul 2): A group show featuring work by Randi Ganulin, Ellen Garvens, and Mike Rogers; curated by Randi Ganulin. The backspace gallery will feature work by Jana Brevick.

Stonington Gallery
125 S Jackson St, 405-4040,



WHAT IT IS: Rya Repin’s *Cossack Girl*, 1889. **WHEN/WHERE:** At the Frye Art Museum through April 3. **WHY YOU SHOULD SEE IT:** Because Repin was one of the dissenting “Wanderers” who abandoned the Russian academy’s insistence that painters uphold Western tradition to try to bring forth the lives of regular 19th-century Russians on canvas.



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Drew Michael: Heart of Our Understanding (Mar 3—Apr 3): *Heart of Our Understanding* is the debut exhibition by artist and sculptor Drew Michael, who finds inspiration in the traditional forms of Inupiaq and Yup'ik masks but expands with innovation and originality.

Rick Bartow: Work (Mar 3—Apr 3): Printmaker, painter and sculptor Rick Bartow's exhibit will address the theme of the human face: "how we mask, hide, transform and reveal."

Masters of Disguise II: Group Mask Exhibition (Jun 2—Jun 30): This group show will examine masks and their specific cultural, social, and economic place in Pacific Northwest.

SugarPill
900 E Pine St, 322-7455, sugarpillseattle.com

Ben Gannon: Plastic Beach (Through Mar 6): Through 24 new sculptural, folded, dripping paintings by Ben Gannon, *Plastic Beach* is a commentary on the garbage-filled world we have created.

Suyama Space
2324 Second Ave, 256-0809, suyamaspace.org, Mon-Fri

Joan Tanner: The False Spectator (Through Apr 15): For many years, based in California, Joan Tanner has created structures out of discarded materials that have their own stories of destruction, decay, rebirth, and resemblance. At Suyama Space she responds directly to the dramatic room of the gallery with vertical structures: "troughs, columns and step constructs made of wood, sheet metal, plastic webbing, and a variety of other materials." **JG**

Patte Loper: Seeking Higher Ground (May 20—Aug 19): Patte Loper takes on the ever-pressing issue of rising sea levels, while also engaging with Lebbeus Woods, known for his architectural drawings that can't be translated to buildings. In this exhibit, Loper creates structures that can't be sketched.

The New Foundation Seattle
312 2nd Ave S, 512-7247, thenewest.org, Thurs-Sat

If You Lived Here Still: Home Front (Through Mar 26): What a data center! Somewhere in here, in all the videos and documents and photographs and charts and graphs that Martha Rosler collected related to housing, homelessness, and gentrification in New York in the 1980s and Seattle today, there must be answers. Or at least the right questions. Rosler is the first winner of The New Foundation Seattle's 100K Prize, which comes with a yearlong celebration of her work in several parts, this exhibition being only the first at The New Foundation's gallery. Rosler wants to deploy activism and discussion as forms of art, so don't just visit, use your visit to figure out what to do next about the fact that, all evidence to the contrary in our transmogrifying city, *Housing Is A Human Right*, as her year of events is titled. **JG**

Homeless: The Street and Other Venues (Mar 31—May 28): This exhibit continues Martha Rosler's year of *Housing Is A Human Right* events, this time focusing on homelessness, "both visible and hidden."

City: Visions and Revisions (Jun 2—Jul 30): This exhibit continues Martha Rosler's year of *Housing Is A Human Right* events, this time focusing on urban planning and development.

Martha Rosler: If You Lived Here Still (Through Jul 30): This exhibit continues Martha Rosler's year of *Housing Is A Human Right* events, this time focusing on tenant struggles and gentrification.

Traver Gallery
110 Union St #200, 587-6501, travergallery.com, Tues-Sun

Dick Weiss & Cappy Thompson (Mar 3—Apr 2): See work in what some people consider the sexiest, most dangerous medium—glass—created by artists Dick Weiss and Cappy Thompson.

Carl Corey: Americaville (Through Mar 31): A solo exhibit of playful photographs by Carl Corey. They achieve a surprising unity, considering they were taken across the United States in locations including small-town Wisconsin, Kentucky, and New York City.

Winston Wachter Fine Art
203 Dexter Ave N, 652-5855, winstonwachter.com, Mon-Sat

Trimpin: Hear We Are (Through Mar 9): Trimpin, famous local sound artist and sculptor, presents works at Winston Wachter Fine Art.

Susan Dory (Mar 8—Apr 27): Winston Wachter welcomes artist Susan Dory to display her artwork that is very carefully layered with

artist Tomoko Mukaiyama, composer William Brittelle, and musicians Fly Moon Royalty.

Center for Architecture & Design
1010 Western Ave

Grand Opening (Mar 5): Celebrate with AIA Seattle, the Seattle Architecture Foundation, Design in Public, and AIA Washington Council as they present the new Center for Architecture & Design in the National Building on Western Avenue. Check out the gallery, and take in design workshops and talks from experts.

Chihuly Garden and Glass
305 Harrison St, 753-4940, chihulygardenandglass.com

Woodinville

Center on Contemporary Art & Columbia Winery Celebrate Pacific NW Artists (Apr 1—Jun 30): Columbia Winery will host a number of regional artists including Teresa Cuff, Alan Rose, and Hallie Harris.

Gage Academy of Art
1501 10th Ave E, 526-2787, gageacademy.org, Mon-Fri

Catharina Manchanda: SAM Curator Talk (Mar 3): Catharina Manchanda, the Jon and Mary Shirley Curator of Modern and Contemporary Art at Seattle Art Museum, comes to Gage Academy of Art to discuss Kehinde Wiley's *A New Republic*, showing at SAM through May 8.

Henry Art Gallery
15th Ave NE and NE 41st St, 543-2280, henryart.org

Surface City: A Participatory Workshop by Tivon Rice (Apr 16): At this *Gift City* workshop with artist Tivon Rice, participants will work with Rice to choose a location in Seattle that exemplifies both its past and its future. Then the class will relocate, and collectively document the place with hundreds of digital photographs.

Museum of History & Industry (MOHAI)
860 Terry Ave N, 324-1126, mohai.org, daily

Maker Days: Craft Stick Bending (Mar 26): Learn to make a Flintstones-style toy car or truck with "craft stick bending," taught by inventor Brad Griffith.

360° of Hip-Hop Fashion Show (Apr 30): Celebrate the last week-end of MOHAI's *The Legacy of Seattle Hip-Hop* with a fashion show that promises performances, music and art.

Nordic Heritage Museum
3014 NW 67th St, 789-5707, nordicmuseum.org, Tues-Sun

Nordic Nights (First Thurs): The Nordic Heritage Museum's monthly after-hours program features music, tours, and programs, in addition to access to current exhibitions.

Olympic Sculpture Park
2901 Western Ave, 654-3100, seattleartmuseum.org, daily

Natalie Riha (Mar 19): This Art Encounter in the Park features an installation of socially engaged, interdisciplinary work about housing and community.

Pacific Galleries Auction House
241 S Lander St

Fine Art & Antique Auction (Mar 5): Pacific Galleries hosts an auction of fine art and antiques; if you can't make it in person, you can also participate in live bidding online.

Asian Collection Auction (Apr 2): Pacific Galleries hosts an auction from their Asian collection.

Northwest & Modern Art Auction (May 7): Pacific Galleries hosts an auction of Northwest and modern art.

Pratt Fine Arts Center
1902 S Main St, 328-2200, pratt.org

Pratt Fine Arts Center Open House (Apr 2): Get to know Pratt through live artist demonstrations,

including glassblowing, pulling prints, carving stone, pouring molten bronze, and forging hot steel.

Seattle Art Museum
1300 First Ave, 625-8900, seattleartmuseum.org

SAM Remix (Mar 11): SAM Remix is a recurring and ever-changing art party that includes performances, tours, and dancing.

SOIL
112 Third Ave S, 264-8061, soilart.org, Thurs-Sun

Transported: Annual Auction and Art Party (May 20): Celebrate SOIL at their annual auction and art party.

Sole Repair
1001 E Pike St, 979-SHOP, solerepairshop.com

Seattle Makers Market (Fourth Sun): Enjoy live music and a full bar while you scope out beautiful paintings and jewelry from local artists and designers.

UW Art Building
UW Campus, Room #003, 543-4880

Buy Art (Mar 2): Buy art made by students and alums of the School of Art + Art History + Design.

Art Walks

Art Up PhinneyWood (Second Fri): Take in art from more than forty venues, from galleries to restaurants to bookshops.

Backstreet Bazaar (First Sun): Hillman City Collaboratory throws a little street festival, featuring live music, food, and local artists.

Capitol Hill Art Walk (Second Thurs): Always worth checking out are: Photo Center NW, True Love Art Gallery, Ghost Gallery, and, on the outskirts but worth the trip, the Asian Art Museum in Volunteer Park and Gage Academy next to St. Mark's Cathedral.

Belltown Art Walk (Second Fri): Wander around Belltown and check out their hyperlocal art scene amidst the waves of drinkers and clubbers.

Chinatown Art Walk (Third Sat): Enjoy work from local and international artists, music, food, movies, and performances.

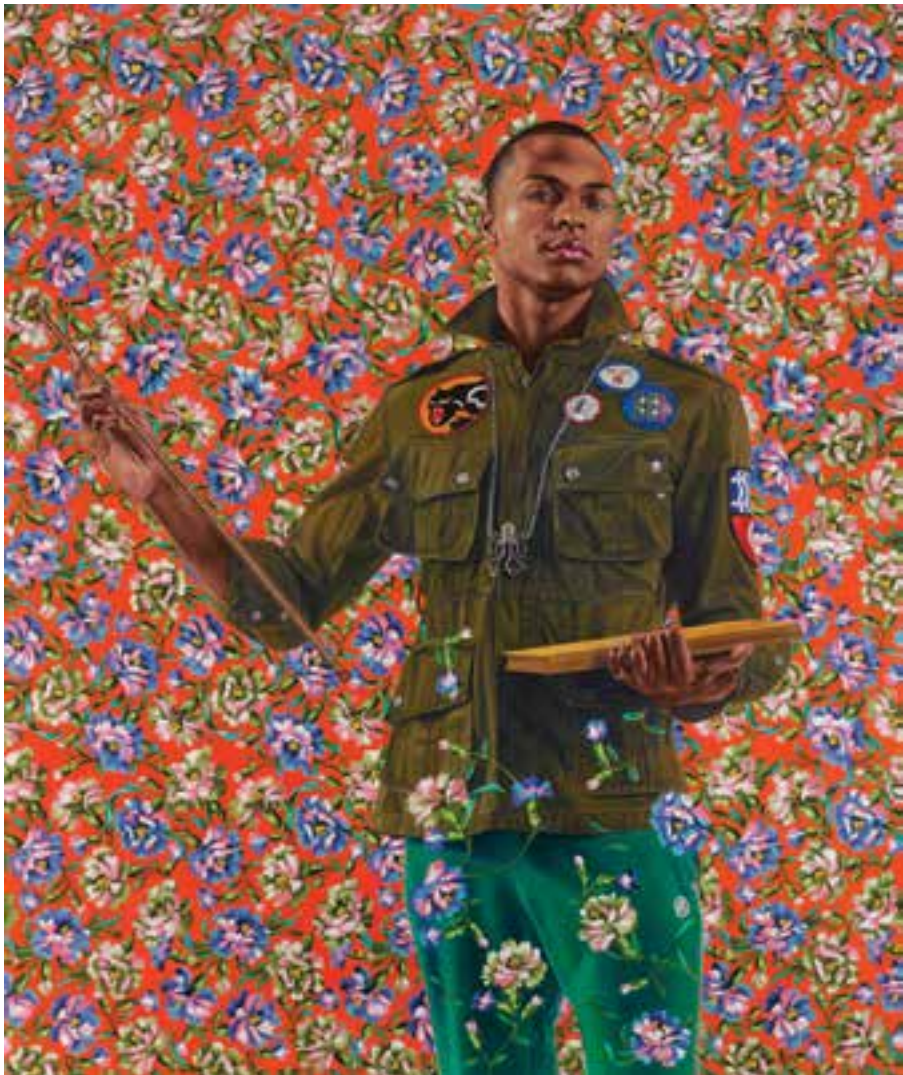
Georgetown Art Attack (Second Sat): Once a month, the art that resides in the tiny airport hamlet of Georgetown ATTACKS all passersby. In more literal terms, it's the day of art openings and street wonderment.

Interbay Artwalk (Every Second Fri, 5–8 pm): Participating venues include Gray Sky Gallery and Art Studio, Corrie Lavelle Art, Julie Devine Studio, Julie Jacobsen Art and Laura Van Horne Fine Art.

Pioneer Square Art Walk (First Thurs): Exhibit openings, people watching, and (generally) free wine at the city's central and oldest art walk.

U-District Art Walk (Third Fri): This art walk features art in cool funky business of the U-District such as Cafe Solstice, Gargoyles Statuary, Moksha, and Trabant Coffee & Chai.

West Seattle Art Walk (Second Thurs): The monthly art walk from Alki to Endolyne.



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WHAT IT IS: *Anthony of Padua* by Kehinde Wiley. **WHEN/WHERE:** At Seattle Art Museum through May 8. **WHY YOU SHOULD SEE IT:** Wiley's work is a litmus test for its viewers. What do you see in these paintings of Black subjects in Old Master European poses and flowery settings?

Preston Singletary (Apr 7—Apr 30): A solo show by Tlingit glass artist Preston Singletary.

University of Puget Sound
1500 N. Warner Street, Tacoma, 253-879-3419, ups.edu

Surviving and Thriving: AIDS, Politics, and Culture (Through Mar 30): The Collins Memorial Library at the University of Puget Sound hosts *Surviving and Thriving: AIDS, Politics, and Culture*, a traveling exhibit featuring a variety of artwork and memorabilia that addresses AIDS both intimately and from a broader national perspective.

Wall Space
509 Dexter Ave N., 330-9137, wallspaceseattle.com

pools of paint.

R&Co (May 3—Jul 2): The Haas Brothers will address themes of "nature, science fiction, sexuality, psychedelia and color theory" using widely varied materials including brass, porcelain, and fur.

Art Events

Benaroya Hall
200 University St, 215-4700, seattlesymphony.org

Sonic Evolution: This is Indie! (May 13): *Sonic Evolution* combines extravagantly rendered visual and audio art for a unique performance event, featuring work by indie filmmaker Bill Morrison, composer Michael Gordon, pianist and multimedia

Community Hot Shop Tour (Mar 25): At this private tour and glassblowing demonstration, learn about the basic elements of glassblowing as well as Dale Chihuly's impact on the discipline.

Walk with a Gardener (Mar 10): A garden tour and Q&A with the Chihuly Garden and Glass gardening team, where you'll learn about the way Chihuly's work plays off of and incorporates aspects of fauna.

Chihuly Garden and Glass Anniversary Celebration (May 21—May 22): Dance, theatre, and music are promised at this week-end of performances and events celebrating Chihuly Garden and Glass's fourth anniversary.

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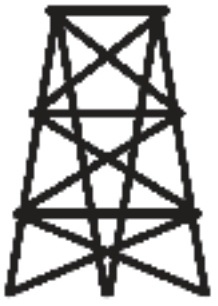
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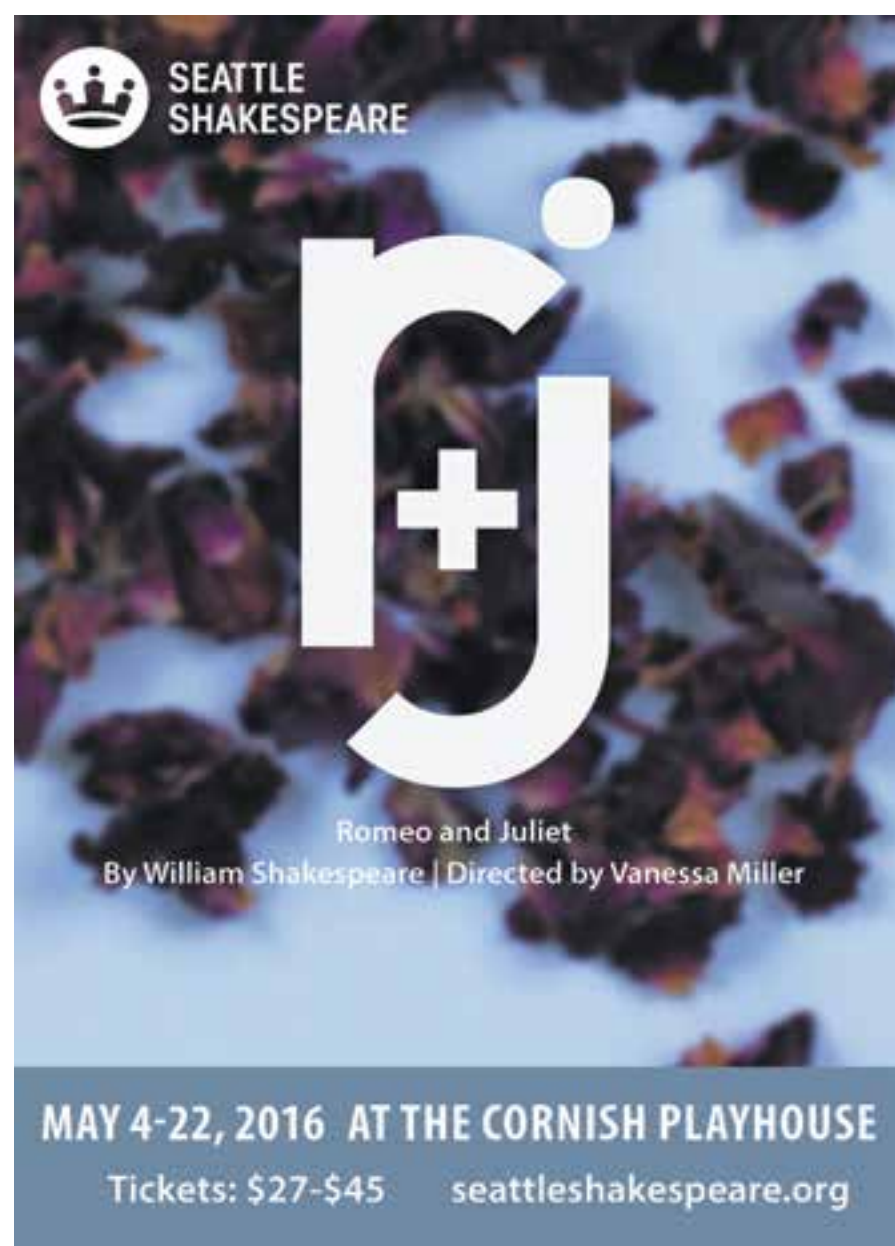
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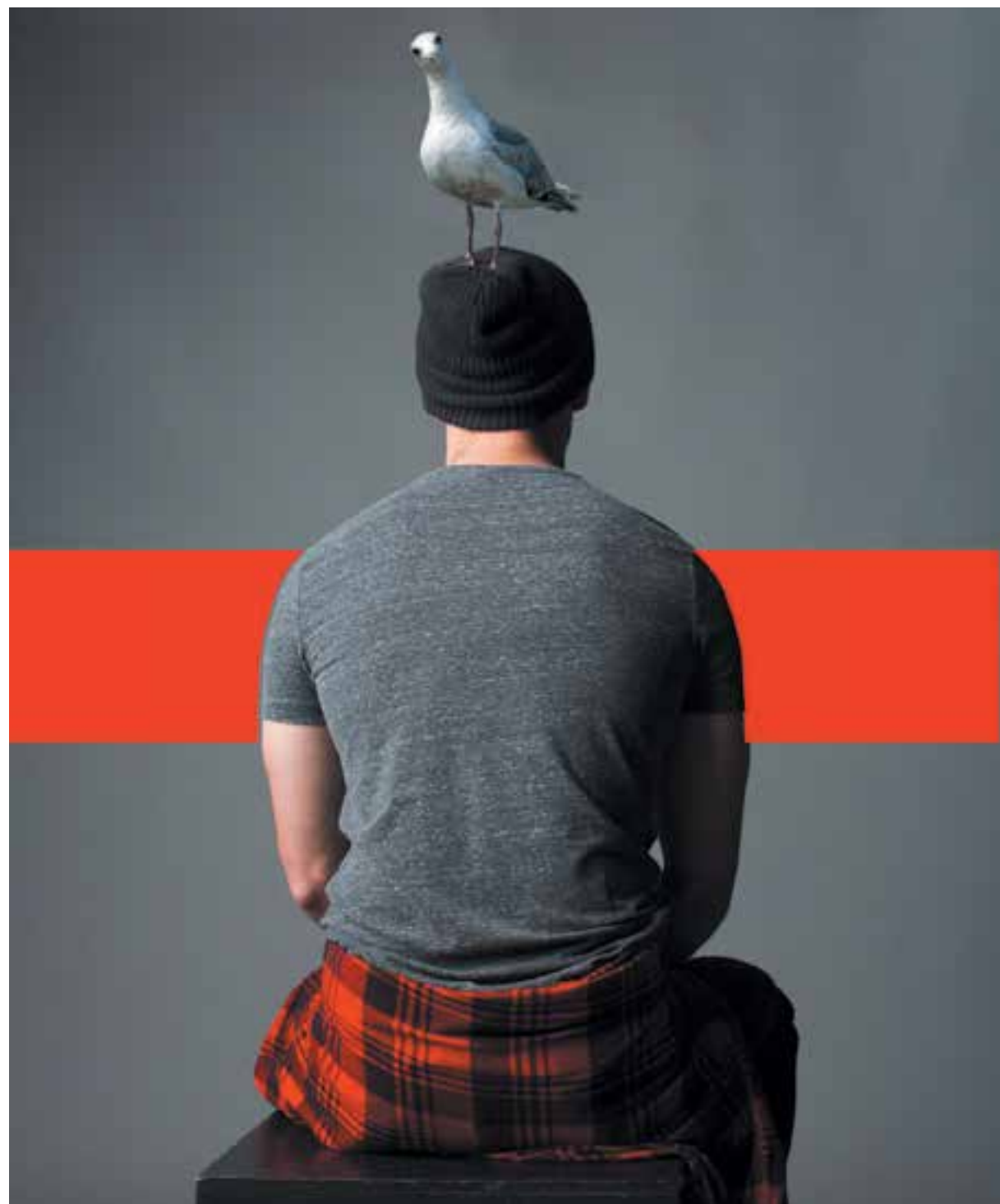
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PERFORMANCE

By Rich Smith and Julia Raban



WHAT IT IS: *Stupid Fucking Bird*. **WHEN/WHERE:** April 8–May 8 at ACT Theater. **WHY YOU SHOULD SEE IT:** (A) Birds are the worst and (B) Chekhov is the best, but do we really need another straight *Seagull*?

Theater

12th Avenue Arts

1620 12th Ave, 12avearts.org

Can't Talk Right Now (Through Mar 9): A new play by Scotto Moore, produced by Theatre22, about a woman who gets drawn into a complicated story left on a 20-year-old answering machine. **Annapurna** (Through Mar 24): Theatre22 and director Julie Beckman present Sharr White's *Annapurna*, a play that ran on Broadway last year with Nick Offerman and Megan Mullaly. Come to see a couple's intimate, funny, emotional negotiation. **MAP Theatre: Belleville** (Mar 24–Apr 16): *Belleville* is a romantic thriller, written by Amy Herzog

and directed by Peggy Gannon, about a young couple getting to know each other in new and unpleasant ways.

★ **The Things Are Against Us** (Apr 29–May 16): The world premiere of a dark twisted tale of two sisters, a hottie with an axe, and Federico Garcia Lorca. Written by Susan Soon He Stanton and directed by Bobbin Ramsey. ★ **My Name Is Asher Lev** (Apr 22–May 21): Aaron Posner adapted Chaim Potok's best-selling novel to create this story of the artist as a young Jewish man with overbearing parents. Asher grows up under the patriarchal and culturally rigid thumb of his Hasidic father. The subjects (e.g. nude Jesus) and materials (e.g. ashes) that Asher uses to create his paintings render him a genius

in the eyes of the art world but a potential heretic in the eyes of his father. Thus Asher's forced to chose between growing as an artist or maintaining his strong connection to his family and his community. NCTC company members Amy Thone, Bradford Farewell, and Conner Neddresen will perform under Sheila Daneil's direction. Thone made the greatest "exit stage right" I'd ever seen during her performance of *Festen* last fall, and so the fact that she's cast in the role of Rivkeh, a highly educated mother who struggles to take a side in the battle between her son and her husband, accounts for 50 percent of my excitement with this one. **RS 9 Circles** (Jun 2–Jun 25): Strawberry Theatre Workshop presents *9 Circles*, a play by Bill

Bain that likens the civilian trial of Steven Dale Green to the descent through Dante's nine circles of hell. Directed by Greg Carter.

ACT Theatre

700 Union St, 292-7676, acttheatre.org

ACTLab Reading Series: The Great Soul of Russia (Mar 2): ACTLab, The Seagull Project, and other Seattle art and theater makers explore Chekhov's pervasive influence in the fifth season of *The Great Soul of Russia*. **Assassins** (through May 8): See Musical Theater, page 36. **Endangered Species Project: John Bull's Other Island** (Mar 7): The Endangered Species Project (specializing in bringing to life rarely performed plays) presents a

reading of the comedy *John Bull's Other Island* by George Bernard Shaw, directed by Jeff Steitzer.

Young Playwrights Festival (Mar 10–Mar 12): For the 14th year, ACT has paired young playwrights (ages 13-18) with professional actors and directors to put on staged readings.

Worse Than Tigers (Mar 23–Apr 17): *Worse Than Tigers* is a new play about a tedious dinner party derailed by a hungry tiger, brought to you by new Seattle theater company RED STAGE.

★ **Stupid Fucking Bird** (Apr 8–May 8): A funny, modern "sort-of-adaptation" of Chekhov's *The Seagull*, which sticks to the original themes close enough to include plenty of inter-generational bickering on a country estate.

Icicle Creek New Play Festival (May 18): The 10th annual Icicle Creek New Play Festival features staged readings of new work by two rising playwrights.

The Mystery of Love & Sex (May 27–Jun 26): A story of two parallel relationships happening across generations. Charlotte's relationship with her childhood best friend Johnny may be turning romantic while her parents' marriage begins to fall apart.

Annex Theatre

1100 E Pike St, 728-0933, annextheatre.org

Sasha Bailey: Worry Machine (Mar 5): Twenty years of fears and worries are unexpectedly unleashed on a quiet, peaceful town that has existed in blissful ignorance thanks to the "Worry Machine." When the negative returns, the town finds out what else they've been missing. This show is presented as part of the Seattle Fringe Festival.

Eat Cake (Apr 26–May 11): Secrets, lies, and frosting abound in this "queer, campy, musical extravaganza" about a family toughing it out through a wedding.

★ **Puny Humans** (Apr 22–May 14): *Puny Humans*, with a bunch of intertwining plot lines à la *Crash*, is different from *Crash* in that it's set at Comicon. With dramatic plot lines including pregnancy, fame, and love between unexpected cosplay characters, this play by Bret Fetzer and Keiko Green promises the depiction of "one epic day."

★ **Spin the Bottle** (Every First Fri at 11 pm): This is Seattle's longest-running cabaret and has seen just about everything—dance, theater, comedy, paper airplanes, tears, stunts, music, romance—from just about everyone.

ArtsWest

4711 California Ave SW, 938-0339, artswest.org

Death of a Salesman (Apr 28–May 29): Attention must be paid to Arthur Miller's classic Tony and Pulitzer-winning drama about how harmful the pursuit of the American Dream can be.

Bainbridge Performing Arts

200 Madison Ave N, bainbridgeperformingarts.org

Amadeus (Mar 10–Mar 26): This production of Tony-winning play *Amadeus* features live performances by a chamber group and choral ensemble, and is produced in collaboration with BPA Chamber Music. Directed by Kate Carruthers.

The Ballard Underground

2220 NW Market St, 395-5458, ghostlighttheatricals.org

From Kings to Controllers (Mar 4–Mar 19): In this play, inspired by Shakespeare's *The Rape of Lucrece*, Liv works at a company that produces video games. Fed up with being ignored, she hacks into the company's new release and changes the characters and direction of the game.

Chorestia (Apr 22–May 7): This play revolves around women who are attempting to live their lives—in a coffee shop, a nail salon, at school—during the events of the Trojan War.

Bathhouse Theater

7312 W Green Lake Dr N, 524-1300, seattlepublictheater.org

The Other Place (Mar 25–Apr 17): *The Other Place*, written by Sharr White, follows a neurologist who may, or may not, be starting to experience signs of dementia. **Caught** (May 19–Jun 12): This comedy by Christopher Chen deals with themes of art, truth, and appropriation, through the story of a gallery retrospective celebrating the work of a recently imprisoned Chinese dissident artist.

Black Box Theater

Seattle Center Armory, 305 Harrison St

Bards, Bands and Bravura: In Love With Chekhov (Mar 4): Brace yourself for potential audience participation at this vaudeville- (and Chekhov-) inspired Tent Revival meeting, featuring Deya Ozburn, James Lyle, Mark Waldstein, Cassie Fastabend, and Stanislove. This show is presented as part of the Seattle Fringe Festival.

Copious Love Productions: Blue Paint (Mar 3–Mar 5): She's all heart and he's all brains. *Blue Paint* is a show about romance and personal growth, centered around a couple of opposites who might be getting better, or may be about to split apart. This show is presented as part of the Seattle Fringe Festival.

Book-It Repertory Theatre

305 Harrison St, 216-0833, book-it.org

The Brothers K (May 3–Jun 26): The story of the Chance family living in Camas, Washington, is told through multiple narrators in two full-length parts.

Bullitt Cabaret

700 Union Street

Bernie's Apartment (May 6–May 28): Ese Teatro presents the world premiere of *Bernie's Apartment*—written by Rose Cano and directed by Julie Beckman—a modern day take on the terrifying and engrossing *La Casa de Bernarda Alba* by Federico García Lorca.

Center Theatre

Seattle Center Armory, 684-7200

SIS Productions: Paper Angels (Mar 5): *Paper Angels* is the story of Chinese immigrants in 1915 waiting to enter the United States. The play conveys the lived experiences that came as a result of the Chinese Exclusion Act, while also suggesting parallels to present political and social debates. This show is presented as part of the Seattle Fringe Festival.

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March 12, April 23, May 28

Salon of Shame
Passages from your childhood writing
March 22, May 17

Mariela In The Desert
Latino Theatre Project's Prize-Winning Play
March 17 - April 9

Fussy Cloud Puppet Slam
Short-Form Puppet Festival
April 15 & 16

A Hand Of Talons
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THINGS TO DO PERFORMANCE

Oak Tree (Mar 4—Mar 5): This “absurdly comic” two-actor play features one person who knows what they’re doing (David Gassner), and a guest actor who has never seen the play or read the script. This show is presented as part of the Seattle Fringe Festival.

The Libertinis: Uncle Seagull (Through Mar 5): Unapologetically cheeky and corny, this production takes on the tortured inner lives of a group of seagull sisters stuck in a cherry orchard. This show is presented as part of the Seattle Fringe Festival.

Mrs. Warren's Profession (Mar 15—Apr 10): Seattle Shakespeare Company presents George Bernard Shaw's *Mrs. Warren's Profession*, directed by Victor Pappas, about a young woman who discovers a scandalous secret about mom.

Centerstage

3200 SW Dash Point Rd, Federal Way, 253-661-1444, centerstage-theatre.com

Death on the Supermarket Shelf (Mar 4—Mar 26): This murder mystery taps into the tabloid-style paranoia of “killers everywhere,” focusing on the 1982 Tylenol scandal, in which seven people died after accidentally ingesting cyanide mixed in with their painkillers.

Mark Twain (Apr 16—Apr 17): Michael Mauldin recreates and expands on the hilarity of Mark Twain in this engaging comedic performance/heartfelt tribute.

Cornish Playhouse at Seattle Center

201 Mercer St, 441-7178, cornish.edu/playhouse

The Winter's Tale (Apr 22—May 1): John Farrage directs William Shakespeare's absorbing “problem play” *The Winter's Tale*, so called because of its mishmash of comedy and brutal drama.

Romeo and Juliet (May 4—May 22): The Seattle Shakespeare Company presents the classic *Romeo and Juliet*, with “up-close and intimate” staging directed by Vanessa Miller.

Eclectic Theater

1214 10th Ave, 679-3271, eclectic-theatercompany.org

Jim Moran: Lazarus and His Girlfriend (Mar 4): Inspired by a story from the Gospel of John, *Lazarus and His Girlfriend* is Jim Moran's expressionist, young-adult retelling of Lazarus's deathly journey. This show is presented as part of the Seattle Fringe Festival.

Tré Calhoun: DIRT+DEW (Mar 3—Mar 5): Written, directed, and produced by Tré Calhoun, this one-act dramedy set at summer camp features an overzealous suitor who decides that a homemade mud outfit would be great for seduction. This show is presented as part of the Seattle Fringe Festival.

Lyssandra Norton: Self-Composed (Mar 5): A show by Lyssandra Norton about two teenagers, their internal hurdles, and the secrets they're keeping. This show is presented as part of the Seattle Fringe Festival.

Private Cocktails (Mar 31—Apr 30): A farcical, pulp fiction comedy/parody by John Ruoff, directed by Jeff Woodbridge, and featuring main characters Lord and Lady Dropbottom.

Psycho Beach Party (May 26—Jun 11): Fantastic.Z presents *Psycho Beach Party*, an aptly

titled parody piece that incorporates elements of psychodramas from the 1950s, beach movies from the 1960s, and slasher films from the 1980s. Written by queer playwright Charles Busch and directed by Fantastic.Z's Co-Artistic Director Kyle Baiz.

The Factory Luxe

3100 Airport Way S, 683-3288, thefactoryluxe.com

National Theatre of Scotland: The Strange Undoing of Prudencia Hart (Through Mar 20): The National Theatre of Scotland will perform David Greig's *The Strange Undoing of Prudencia Hart*, a show “inspired by the border ballads” and featuring movement and music. Directed by Wils Wilson with design by Georgia McGuinness, music by Alasdair Macrae, and choreography by Janice Parker, the show will be presented at Factory Luxe's location in the old Rainier Brewery, as part of their theatrical approach that involves performing in unusual and unconventional locations.

Gay City

517 E Pike St, 860-6969, gaycity.org

Marching in Gucci: Memoirs of a Well-Dressed Activist (Mar 10—Mar 20): This solo performance by Chad Goller-Sojourner (a coming-of-age story of a black gay AIDS activist, set in 1990s New York City) portrays the familiar character of do-gooder/self-harmer doing his best while carrying everyone's baggage but his own.

The Enchanted Life and Temporary Death of Sadie December (May 5—May 22): Poet and performer Dorothy

Frances Kent presents this multi-genre piece about Kent's personal experience “becoming a trans woman, feminist, femme dyke and artist,” with animation by Clyde Peterson and music by Lori Goldston and Leah Gold.

Icicle Creek Center for the Arts

7409 Icicle Rd, Leavenworth, 509-548-6347, icicle.org

In Celebration of Dangerous Women (Mar 20): In celebration of Women's History Month, Icicle Creek presents a showcase featuring music, dance, and theatre, including a one-woman show by actress Gin Hammond called *Returning the Bones*.

Idiom Theater

1418 Cornwall St, Bellingham, Bellingham, 360-201-5464

Eugenie Carabatsos: Rubble (Mar 3—Mar 12): iDiOM presents the West Coast premiere of “surreal and magical” *Rubble*, about four people surviving in the dust of a high rise obliterated by fire.

Jones Playhouse

4045 University Way NE, 543-4880, drama.washington.edu

Force Continuum (Apr 27—May 1): Written by Kia Corthron in 2001, *Force Continuum* is about three generations of an African-American family, each one a current or former police officer. Corthron's play deliberately stands as a political comment on police brutality and the black community's relationship with the police.

Skies Over Seattle (Jun 1—Jun 5): *Skies Over Seattle* is a collaborative project by the UW Drama Department and three com-

munity groups in the U-District, beginning with individual performances and culminating in a combined installation performance at Jones Playhouse.

Kirkland Performance Center

350 Kirkland Ave, Kirkland, 425-893-9900, kpcenter.org

Imagination Theater (Mar 14): This radio drama series, recorded live, features Private Detective Harry Nile and tales of Sherlock Holmes by Sir Arthur Conan Doyle.

Meany Hall

UW Campus, 543-4880, meany.org

Seattle Theatres Lost & Founded (Mar 14): The series pays tribute to Seattle theater companies that are no longer running: Alice B. Theatre, Bathhouse Theatre, Empty Space Theatre, Northwest Asian American Theatre, and the Seattle Group Theatre.

Moore Theatre

1932 Second Ave, 812-3284, stg-presents.org

Kidd Pivot / Electric Company Theatre: Betroffenheit (Mar 18—Mar 19): This collaboration between two companies from up north (and presented by STG and On the Boards) promises elaborate sets and costumes paired with dramatic, unsettling, and visceral performance.

★ **Now I'm Fine** (Apr 2): Ahamefule Oluo, of Industrial Revelation, performs his “experimental pop opera” *Now I'm Fine*.

New City Theater

1406 18th Ave, 271-4430, newcitytheater.org

The Tempest (Mar 31—Apr 30): New City Theater presents William Shakespeare's dramatic, fantastical romance *The Tempest*, starring Mary Ewald and Mary and Peter Crook, and featuring Susan Corzatte, Kevin McKeon, Seanjohn Walsh, Brandon J. Simmons, Cynthia Whalen, Harry Todd Jamison, and Amelia Garcia.

On the Boards

100 W Roy St, 217-9888, ontheboards.org

★ **Sarah Rudinoff: NowNowNow** (Mar 23—Apr 3): The performer Sarah Rudinoff stars in a new evening-length autobiographical work about finding truth in a world dominated by Facebook, Twitter, and created personas. Rudinoff presented 20 minutes of this material at On the Boards a while back, and it was really, really good—funny, daring, intimate, risky. If that glimpse of the show in-progress was anything like this final result, you don't want to miss this. “She uses shifting narratives, intimate confessions, and her spot-on comedic timing to unravel the schizophrenia of modern living,” says a description of the show. Rudinoff won a Stranger Genius Award in 2004 on the strength of two previous autobiographical shows, *Go There* and *The Last State*.
CHRISTOPHER FRIZZELLE

Paramount Theatre

911 Pine St, 812-3284, stgpre-sents.org

Jersey Boys (Mar 8—Mar 13): The Tony Award-winning musical follows the story of Rock and Roll Hall of Famers The Four Seasons, whose hits include “Big Girls Don't Cry” and “Oh What

a Night.”

Newsies (Apr 26—May 1): Based on the 1992 Disney film directed by Kenny Ortega (*High School Musical*), the hit musical *Newsies* won the 2012 Tony Awards for Best Score and Best Choreography.

Motown The Musical (May 31—Jun 12): The story of Berry Gordy, founder of the Motown record label that was responsible for the careers of Diana Ross, Michael Jackson, Smokey Robinson, and more.

Penthouse Theater

University of Washington, 543-4880, drama.washington.edu

People Sitting in Darkness (Apr 1—Apr 3): This comic adaptation of *A Midsummer Night's Dream* is set in the early 20th century Philippines and is presented by UW School of Drama, in partnership with Azeotrope. **Goliath** (Apr 24): *Goliath* has two narratives: one takes place in a single day in Gaza during the 2005 Israeli pullout and features an incendiary cast of characters—including an American settler, her teenage zealot son, their Palestinian employee, an Israeli Army commander, and a young Ethiopian soldier—and the other focuses on present-day political discussions with American university students.

...And Hilarity Ensues... (May 25—May 29): The UW School of Drama's first season was in 1940, and it will be restaged in an immersive theatrical event, directed by Bobbin Ramsey.

The Pocket Theater

8312 Greenwood Ave N, 303-803-4589, thepocket.org

Proof (Mar 17—Mar 19): David Auburn's Pulitzer Prize-winning play, *Proof*, is about genius, family, and (in)sanity.

Huis clos (Apr 9—16): A French-language production of Jean-Paul Sartre's existential work *Huis clos*, or *No Exit*, written in the midst of the French occupation and now performed as a philosophical, ruminative work that's also quite funny.

Rainier Valley Cultural Center

3515 S Alaska St, 760-4288, seed-seattle.org/arts/rvcc

The Mis-Education of the Well-Meaning Liberal (Apr 1—Apr 9): This collaborative performance event exploring social justice topics, from race to adoption to education to gentrification, will feature stories by six writers, each exploring different themes. Produced by Donte Felder and directed by Marcel Davis.

Raisbeck Performance Hall

Cornish College of the Arts, 2015 Boren Ave, 726-5066, cornish.edu

Good Kids (Apr 8—Apr 17): A dicey, gossip situation is made worse by technology in this play set at a Midwestern high school, directed by Corey McDaniel.

A Generative Piece (Apr 10—Apr 17): Under the direction of Marc Kenison, members of the Sophomore Ensemble will create a “thematic investigation” using the play *Good Kids* as a starting point.

Re-bar

1114 Howell St, 233-9873, rebar-seattle.com

Ian Bell's Brown Derby Series

Presents: Back to the Future!

(Mar 10—Mar 12): “Ridiculously staged readings of your favorite screenplays” is how Ian Bell describes his Brown Derby series, and now they turn their sights on *Back to the Future*.

Seattle Children's Theatre

201 Thomas St, 441-3322, sct.org

Brooklyn Bridge (Through Mar 20): A dramatic play about a research paper, the Brooklyn Bridge, and the community that surrounds it. Written by Melissa James Gibson, and co-produced by The University of Washington School of Drama.

Dr. Seuss's The Cat in the Hat (Apr 14): Dr. Seuss' classic returns to Seattle Children's Theatre, with lovable characters destroying a home (and then fixing it) in a series of lulling rhymes.

Seattle Immersive Theatre

701 5th Ave N, seattleimmersive-theatre.org

Romeo and Juliet (Through Mar 18): According to word from Seattle Immersive Theatre, “free-flowing champagne” and hors d'oeuvres will be on offer, along with a contemporary take on the classic everyone already knows. Just don't drink anything from any apothecaries, okay?

Seattle Repertory Theatre

155 Mercer St, 443-2222, seattlerep.org

Luna Gale (Mar 4—Mar 27): Who is fit to raise a child? And who makes that determination? *Luna Gale* is a play by Rebecca Gilman about a social worker trying to protect baby Luna at all costs.

★ **brownsville song (b-side for tray)** (Mar 25—Apr 24): The New York Times called *brownsville song (b-side for Tray)* a “moving if somewhat predictable play” that's both “elegy and polemic.” The plot involves a Brooklyn high school senior writing a scholarship essay trying to distance himself from the stereotype that he's a “poor black boy from the violent ghetto,” only for him to be victimized by gang violence immediately after he finishes writing it. According to the *Times*, “The drama moves back and forth in time, vaulting from the weeks and months before Tray's shooting to its aftermath.” **Sherlock Holmes and the American Problem** (Apr 22—May 22): This adventure tales smashes together Holmes in Victorian England with a romp in the American Wild West.

Second Story Repertory

16587 NE 74th St, Redmond, Redmond, 425-881-6777, second-storyrep.org

Barefoot in the Park (Apr 29—May 21): Second Story Repertory presents a production of the 1963 romantic comedy *Barefoot in the Park*, Neil Simon's longest-running hit.

Taproot Theatre

204 N 85th St, 781-9707, taproot-theatre.org

The Explorers Club (Through Mar 7): This play by Nell Benjamin centers on the turmoil in the London Explorers Club of 1879 after a woman receives a nomination for membership. **The Realization of Emily Linder** (May 11—Jun 11): This play by Richard Strand is a weighty comedy on a retired college professor who, while sur-

rounded by family, begins busily planning her own death.

Theater Schmeater

2125 Third Ave, 324-5801, schmeater.org

Techlandia (Through Mar 12): A one-woman show by Bridget Quigg, *Techlandia* is a hilariously painful take on the absurd place that Seattle is becoming/has already become.

Fatal Footlights (Apr 1—Apr 23): *Fatal Footlights*, by Louis Broome and John Longenbaugh, is another installment of the Brass Family steampunk series, featuring characters such as Oscar Wilde, Ellen Terry, and George Bernard Shaw.

Creature (May 27—Jun 18): *Creature*, written by Heidi Schreck and directed by Emily Harvey, follows the rise of 14th-century English Christian mystic Margery Kempe.

Theatre Off Jackson

409 Seventh Ave S, 340-1049, theatreoffjackson.org

★ **Mariela in the Desert** (Mar 17—Apr 9): Latino Theatre Projects presents Karen Zacarias's *Mariela in the Desert*, a family play about creativity, loss, and secrets, set in Northern Mexico.

A Hand of Talons (Apr 28—May 21): Pork Filled Productions presents the world premiere of *A Hand of Talons*, a steampunk noir/family drama written by Maggie Lee and directed by Amy Poisson.

Town Hall

1119 Eighth Ave, 652-4255, townhallseattle.org

★ **UW Women's Center presents SEVEN** (Mar 6): SEVEN is a collaborative documentary play written by seven award-winning playwrights about seven women (hence the all-caps title) who fight for women's rights in seven different countries, including Russia, Cambodia, Afghanistan, and Northern Ireland. Playwrights include Carol K. Mack and Anna Deavere Smith, among others. This performance will be directed by UW's Anita Montgomery, and will be read by local female leaders such as The Hon. Mary Yu, State Supreme Court Justice; Teresa Mosqueda of Washington State Labor Council; and Sutapa Basu, Director of the UW Women's Center. Following the production, KUOW's Marcie Sillman will lead a panel discussion. **RS**

TPS Theatre4, Center House, Fourth Floor

305 Harrison St, Seattle Center, 770-0370, tpsonline.org/rent/theatre4.shtml

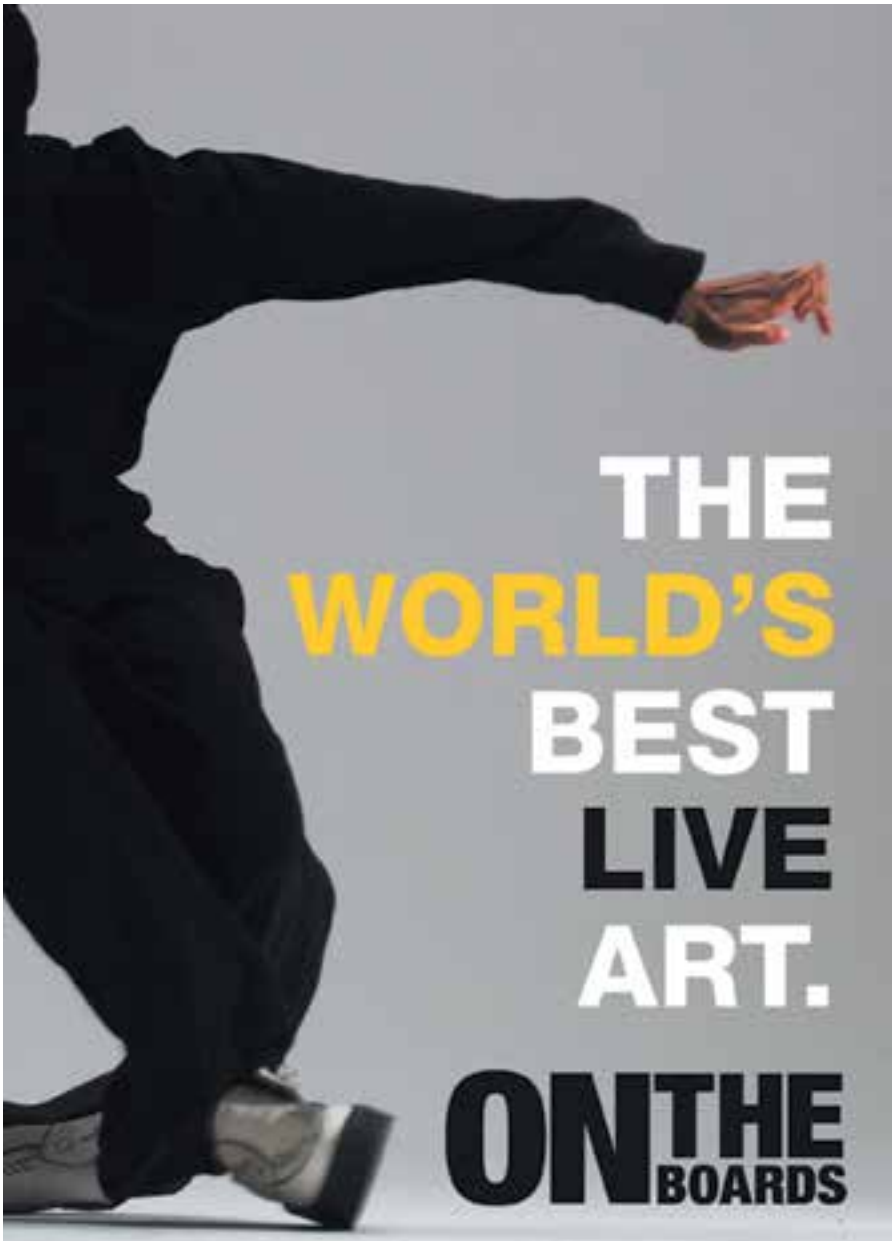
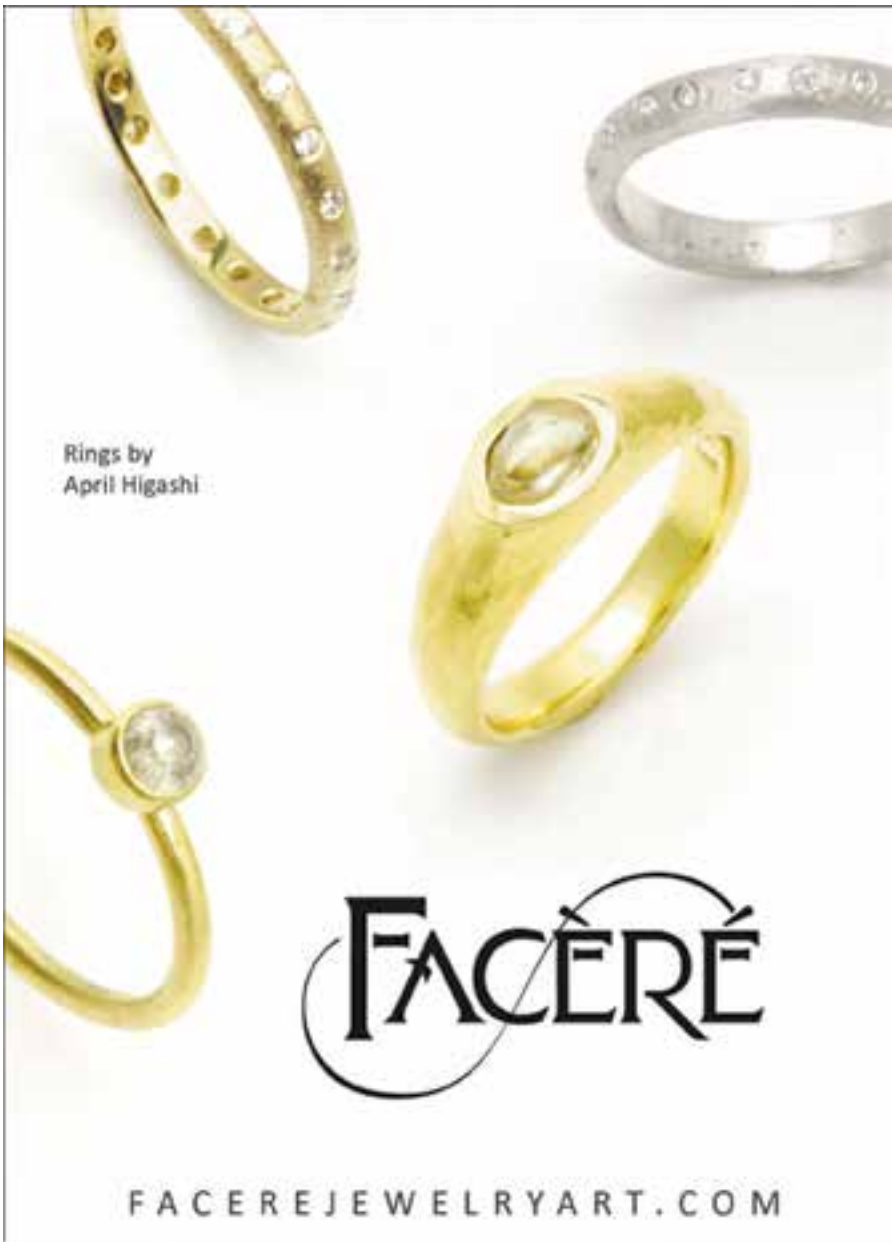
Bohemian Dream: Eat My Shorts (Mar 3—Mar 5): A new collection of short plays, produced by Bohemian Dream and directed by Cindy Giese French and Ted Jaquith.

Sara Porkalob: Dragon Lady: I'm Going To Kill You (Mar 3—Mar 5): A one-woman family comedy/drama written and performed by Sara Porkalob, featuring more than 15 characters from several generations. This show is presented as part of the Seattle Fringe Festival.

Village Theatre

303 Front St N, Issaquah, 425-392-2202, villagetheatre.org

My Heart is the Drum (Mar 17—Apr 24): A young woman in



March 25 - April 17
(preview: March 24)

THE OTHER PLACE

by Sharr White
directed by
Kelly Kitchens

May 20 - June 5
(preview: May 19)

CAUGHT

by Christopher Chen
directed by Jon Kretzu

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THINGS TO DO PERFORMANCE

Ghana fights for her agency after her education is denied in favor of a sudden arranged marriage. Also playing in Everett April 29-May 22, 2016.

Billy Elliot (May 12—Jul 3): The story of a working-class boy who gives up boxing in favor of ballet, set to music by Sir Elton John. Also playing in Everett July 8-31, 2016.

Wade James Theater

950 Main Street, Edmonds,
Edmonds, 425-774-9600

Proposals (Through Mar 6): *Proposals* is Neil Simon's 30th play, a romantic comedy-drama about one woman's memory of an afternoon in a house in the Pocono Mountains.

Washington Center for the Performing Arts

512 Washington St SE, Olympia,
360-753-8586, washingtoncenter.org

Literature to Life: The Secret Life of Bees (Mar 11): The Washington Center for the Performing Arts presents a one-woman adaptation of Sue Monk Kidd's *The Secret Life of Bees*.

Washington Ensemble Theatre

1620 12th Ave, Seattle, 325-5105,
washingtonensemble.org

The Return of... Urban Tanuki Samurai (Apr 30—May 15): Two friends live in a make-believe world filled with literal garbage.

Musical Theater

12th Avenue Arts

1620 12th Ave, 12avearts.org

Parade (Mar 10—Mar 26): 12th Avenue Arts hosts the Sound Theatre Company production of *Parade* by playwright Alfred Uhry. The Tony Award-winning musical from 1998 deals with the controversial (and real) trial of Jewish factory manager and accused rapist Leo Frank.

5th Avenue Theatre

1308 Fifth Ave, 625-1900, 5thavenue.org

A Night with Janis Joplin (Mar 25—Apr 17): It's a "hard-rocking musical" about hard-living '60s icon Janis Joplin.

Kinky Boots (Apr 27—May 8): In some ways, this musical featuring songs by Cyndi Lauper is kind of a campy mess—but it's also a surprise smash hit and winner of six Tonys, including Best Musical, Best Score, and Best Choreography.

Paint Your Wagon (Jun 2—Jun 25): The 5th Avenue Theatre presents Lerner and Loewe's *Paint Your Wagon* with a brand-new book by Jon Marans. Directed by David Armstrong, this production promises "the rough and tumble world of the 1849 California Gold Rush as it has never been seen before."

ACT Theatre

700 Union St, 292-7676, acttheatre.org

★ **Assassins** (Through May 8): This Sondheim musical, co-produced by the 5th Avenue Theatre, tells the story of American history's most famous presidential assassins including John Wilkes Booth, Lee Harvey Oswald, Lynette "Squeaky" Fromme, and John Hinckley.

Stephen Sondheim delivers his usual quick pace and complicated melodies, and the plot will make you feel an unexpected sympathy with the murderous stars. It's worth seeing in person, especially because there aren't any easily accessible videos of the production.

ArtsWest

4711 California Ave SW, 938-0339, artswest.org

Violet (Mar 3—Apr 3): A young woman in search of a miracle cure for her scarred face learns to be kind to herself in this musical featuring an American roots/folk/gospel score by Jeanine Tesori.

Benaroya Hall

200 University St, 215-4700,
seattlesymphony.org

Finian's Rainbow (Mar 19—Mar 20): Showtunes Theatre Company presents the nearly 70-year-old musical about racial harmony, justice, and social equality.

Working: A Musical (May 7—May 8): Inspired by the Studs Terkel oral history of the same name, *Working* features songs by Craig Carnelia, Micki Grant, Lin-Manuel Miranda, Mary Rodgers and Susan Birkenhead, Stephen Schwartz, and James Taylor.

Georgetown Ballroom

5623 Airport Way S

Andrew Lipa's The Wild Party

(Apr 1—Apr 9): Chandelier Productions invites audience participation at this presentation of Andrew Lipa's prohibition party musical, based on Joseph Moncure March's 1928 book-length narrative poem.

Magnuson Park Theatre

7110 62nd Ave NE, 684-7026

★ **9 to 5: The Musical** (Through Mar 13): The irresistibly lovable Dolly Parton musical comes to Magnuson Park Theatre (via Seattle Musical Theatre). The production promises perfectly period costumes and tunes you can't get out of your head. Also playing at Centerstage, May 6-May 28

South Pacific (Apr 8—May 1): Catch the classic Rogers and Hammerstein musical *South Pacific* about love with obstacles.

On the Boards

100 W Roy St, 217-9888, ontheboards.org

600 Highwaymen: Employee of the Year (Apr 28—May 1): This narrative with original songs by David Cale revolves around the life of one woman, beginning the story with a formative trauma and not leaving her side until old age.

Paramount Theatre

911 Pine St, 812-3284, stgpre-sents.org

Newsies (Apr 26—May 1): It's Disney's Tony-winning musical about a crew of old-time newspaper delivery boys who get into all manners of shenanigans.

Raisbeck Performance Hall

Cornish College of the Arts, 2015 Boren Ave, 726-5066, cornish.edu

Into the Woods (Apr 9—Apr 17): Enjoy the weirdly dark and definitely catchy *Into the Woods*, directed by Hugh Hastings and Katherine Strohmaier.

Singin' in the Rain (Apr 12—Apr 16): Catch a live performance of this classic (and arguably almost flawless) movie musical, directed by Carol Roscoe.

Second Story Repertory

16587 NE 74th St, Redmond, Redmond, 425-881-6777, second-storyrep.org

Evita (Mar 4—Apr 2): Eva Perón, the second wife of Argentine president Juan Perón, is the subject of this 1978 production with music by Andrew Lloyd Webber and lyrics by Tim Rice. The score contains some of musical theatre's most beloved numbers, including *Don't Cry for Me Argentina*.

Tacoma Musical Playhouse

7116 Sixth Ave, Tacoma

The Scarlet Pimpernel (Apr 8—May 1): Tacoma Musical Playhouse presents *The Scarlet Pimpernel*, based on Baroness Orczy's novel of the same name.

The Wiz (May 20—Jun 12): Tacoma Musical Playhouse presents *The Wiz*, a fun, catchy, and occasionally poignant adaptation of *The Wizard of Oz*.

Taproot Theatre

204 N 85th St, 781-9707, taproot-theatre.org

Cotton Patch Gospel (Mar 23—Apr 23): A bluegrass musical that tells the story of Jesus's birth, *Cotton Patch Gospel* is written by Tom Key and Russell Trezy.

TPS Theatre4, Center House, Fourth Floor

305 Harrison St, Seattle Center, 770-0370, tpsonline.org/rent/thatre4.shtml

(N)one Co.: **Anna and the Sea** (Mar 4—Mar 5): *Anna and the Sea*, a musical comedy by Scot Auguston with Shawnmari Stanton, explores the meaning of life through "vertebrate and invertebrate evolutionary biology." This show is presented as part of the Seattle Fringe Festival.

Washington Center for the Performing Arts

512 Washington St SE, Olympia, 360-753-8586, washingtoncenter.org

The Producers (Mar 5): The Washington Center for the Performing Arts hosts the national Broadway tour of *The Producers*, a slapstick, Tony-winning musical about a couple of guys trying to put on the worst show ever.

Saturday Night Fever (Apr 10): The Washington Center for the Performing Arts again plays host to a national tour, this time with *Saturday Night Fever*, featuring music and lyrics by the Bee Gees. On April 17, see the show at the Pantages Theater.

Dance

12th Avenue Arts

1620 12th Ave, 12avearts.org

★ **reSET** (May 19—May 20): Curated by Mark Haim, Babette Pendleton, and Ali Mohamed el-Gasseir, *reSET* is a sort of arts-share dance series put on by the Washington Ensemble Theatre. Choreographers perform new pieces using the set for whatever play the company happens to be producing at that time. **RS**

ArtXchange

512 1st Ave S, 839-0377, artx-change.org

Interactive Multimedia Performance (Mar 18): Haruko Crow Nishimura, Steve Peters,

and Stan Shikuma present performances across genres (using dance and sound) that interpret Alan Lau's gallery show *Beauty in the Decay*.

Black Box Theater

Seattle Center Armory, 305 Harrison St

Liz Houlton: Concerto

Concerto (Mar 3—Mar 5): Instead of being held to an immovable soundtrack, this show lets dancers create their own sound as they perform. Presented as part of the Seattle Fringe Festival.

Broadway Performance Hall

1625 Broadway, 325-3113, seattlecentral.edu/wpl/broadway-performance-hall

SANCA Benefit Show

(Apr 3): In collaboration with the Moisture Festival and with music by the Georgetown Orbits, the School for Acrobatic and New Circus Arts throws a benefit show featuring SANCA staff and Moisture Festival performers in a matinee program.

Battle for the Dance Belt (Apr 23): Twenty acts will compete for the coveted dance belt (and 100 bucks), the recipient of which will be chosen by the audience.

BOOST Dance Festival (Apr 29—May 1): The sixth season of BOOST features a mixture of established and rising choreographers and performers from the Pacific Northwest.

Arise (May 14): Intermediate and advanced students from Cornish's Preparatory Dance Program present work in a variety of styles, with choreography by Cornish Preparatory Dance Faculty.

Cornish Playhouse at Seattle Center

201 Mercer St, 441-7178, cornish.edu/playhouse

Cornish Dance Theater Spring

2016 Concert (Apr 22): Cornish Dance Theater will perform choreography by Wade Madsen, Deborah Wolf, Jason Ohlberg, and guests.

★ Whim W'Him: OUT-spoken

(Jun 3—Jun 11): *OUT-spoken* is Whim W'Him Contemporary Dance's third program of the season, featuring choreography by James Gregg, Annabelle Lopez Ochoa, and Olivier Wevers with composer Brian Lawlor.

Eclectic Theater

1214 10th Ave, 679-3271, eclectic-theatercompany.org

Busted Ankle Dancers: Totally

Solid Gold! (Mar 4—Mar 5): Busted Ankle Dancers presents a live parody of *Solid Gold*, the hit 1980s TV show featuring flashily adorned dancers jamming to the week's top hits. This show is presented as part of the Seattle Fringe Festival.

Founders Theater

1621 12th Ave

★ Showing Out:

Contemporary Black

Choreographers

(Mar 5): *Showing Out: Contemporary Black Choreographers* is a reprise of the 2013 performance presented by Central District Forum for Arts and Ideas. This one features new works by Alex Crozier, Jade Solomon Curtis, Randy Ford, Maxie Jamal and Dani Tirrell. Look out for Tirrell's compelling highbrow/lowbrow glam-modern mashups. Do yourself a favor and watch the videos of Curtis performing Donald Byrd's 2012 piece

LOVE. She moves with power and grace as male dancers simultaneously control her and support her. One moment they're making a human throne for her to sit in, and the next they're morphing into a smothering mob. **RS Guest Artist Series: Keith Hennessy** (Mar 13): San Francisco dancer, choreographer, and performance artist Keith Hennessy presents socially engaged performance piece *Bear/Skin* for just one night. **Being** (Apr 1—Apr 2): Angelica DeLashmette, Sarah M.F. Oxford, and Kelsey Diane Hamon will investigate humanity and relationships, suggesting our natural state of disorganization and formlessness through several dance works.

McCaw Hall

321 Mercer St, 684-7200, mccawhall.com

PNB: Le Corsaire: A Pirate's

Tale (Mar 20—Mar 26): *Le Corsaire* is loosely based on Byron's epic tale of romance and pirates, and combines classical ballet, character dance, and pantomime.

★ PNB: Director's Choice

(Mar 18—Mar 27): Pacific Northwest Ballet presents three contemporary ballet works: Paul Gibson's *Rush*, Alejandro Cerrudo's *Little mortal jump*, and Justin Peck's *Year of the Rabbit*.

Shen Yun 2016 (Apr 8—Apr 10): New York-based Shen Yun performs classical Chinese dance and music currently banned in communist China; their performances feature both dance and opera accompanied by a live orchestra.

PNB: Coppélia (Apr 15—Apr 24): George Balanchine's full-length *Coppélia* is a comic classical ballet that includes humor, romance, and a mad scientist.

PNB: American Stories (Jun 3—Jun 12): Pacific Northwest Ballet presents three stories from massively influential choreographers:

Fancy Free by Jerome Robbins,

Square Dance by George

Balanchine, and *Waiting at the*

Station by Twyla Tharp.

Meany Hall

UW Campus, 543-4880, meany.org

Malpaso Dance Company

(Mar 3—Mar 5): The Havana-based Malpaso Dance Company's repertoire centers on contemporary work that delves into the complexities of Cuban life. On their first-ever US tour, they'll perform pieces including *24 hours and a dog*, set to live music by 2015 Grammy-winning pianist and composer Arturo O'Farrill and the Afro Latin Jazz Ensemble.

Grupo Corpo (Mar 24—Mar 26): Brazilian dance company Grupo Corpo, known for their extensive international tours, pairs classical ballet with Latin dance.

Jane Comfort & Company

(Apr 7—Apr 9): New York's Jane Comfort and Company presents a layered and theatrical dance performance featuring *Beauty*, an exploration of the image and perception of a classic American figure: Barbie.

The Martha Graham Dance Company (May 5—May 7): The highly acclaimed Martha Graham Dance Company will perform at Meany Hall as part of their 90th anniversary tour, with works including Nacho Duato's *Rust*, Martha Graham's *Acts of Light*, and Kyle Abraham's *Lamentation Variations*.

Meydenbauer Center

11100 NE Sixth St, Bellevue, 425-637-1020, meydenbauer.com

Alice in Wonderland

(Mar 19—Mar 20): International Ballet Theatre for Children presents their annual narrated dance performance of *Alice in Wonderland*, featuring music of P. I. Tchaikovsky and performances by students from the International Ballet Academy.

International Ballet Theatre:

Don Quixote

(May 20—May 22): International Ballet Theatre presents Cervantes's classic story of *Don Quixote*, traditionally choreographed in the style of Marius Petipa's 1869 production.

Moore Theatre

1932 Second Ave, 812-3284, stg-presents.org

Made in Seattle: Kate Wallich

(Mar 26): *Industrial Ballet* is a one-night-only show pairing transgressive industrial music from the '80s and '90s with a "glittering" dance production.

On the Boards

100 W Roy St, 217-9888, ontheboards.org

★ Yellow Towel

(Mar 3—Mar 6): Drawing on the childhood memory of draping a yellow towel over her head to emulate the blonde girls at school, choreographer/performer Dana Michel transforms into an alter-ego built of constantly shifting cultural stereotypes.

Pantages Theater

901 Broadway Plaza, Tacoma, 800.291.7593, broadwaycenter.org

China Oriental Song and Dance Troupe "National Beauty"

(Mar 25): See the China Oriental Song and Dance Troupe perform their flowing dance poem *National Beauty*.

Carmina Burana

(May 14): The Tacoma City Ballet and the Tacoma City Ballet Orchestra and Chorus perform the neoclassical ballet *Carmina Burana*.

Paramount Theatre

911 Pine St, 812-3284, stg-presents.org

Lord of the Dance: Dangerous

Games (Mar 20): The seemingly immortal "Lord of the Dance" series returns with the provocatively titled "Dangerous Games."

★ Blue Man Group

(Mar 31—Apr 3): Weird-pop performance artists/bald icons the Blue Man Group have been featured in *Scrubs* and *Arrested Development*.

Alvin Ailey American Dance

Theater (Apr 15—Apr 17): Alvin Ailey's world-famous dancers will perform both premieres and returning favorites of modern dance.

Seattle Repertory Theatre

155 Mercer St, 443-2222, seattlerep.org

A Rap on Race

(May 5—May 22): *A Rap on Race*, produced in collaboration with playwright/actress/professor/MacArthur Genius Anna Deveare Smith, will focus on the fascinating conversation between author James Baldwin and anthropologist Margaret Mead in the 1970s.

Velocity Dance Center

1621 12th Ave, 325-8773, velocidydancecenter.org

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Femme (May 6—May 8): Choreographed and performed by women, *Femme* is a dance concert based on the experiences of womanhood revolving around “love, acceptance, and individuality.”

Vermillion
1508 11th Ave, 709-9797, vermillionseattle.com, Tues-Sun

3D Western (Apr 1—Apr 2): A series of duets that will explore the American wildlands with dance, sound, and cinder blocks, promising “3D art that moves.”

Washington Center for the Performing Arts
512 Washington St SE, Olympia, 360-753-8586, washingtoncenter.org

BYU: International Folk Dance Ensemble (Mar 2): Brigham Young University’s International Folk Dance Ensemble presents this evening of dance and music (including Irish hard shoe, American clogging, and Ukrainian Hopak).

Studio West Dance Theatre: Cinderella (Apr 28—Apr 30): Studio West Dance Theatre will perform the ballet of *Cinderella* with Sergei Prokofiev’s beloved 1945 score.

Coppelia (May 6—May 8): Ballet Northwest presents *Coppelia*, a ballet about dolls coming to life and men falling for inanimate objects, with the score performed by the Olympia Symphony.
Sheetal Gandhi: Bahu-Beti-Biwi (May 19): Choreographer Sheetal Gandhi presents *Bahu-Beti-Biwi* (Daughter-in-law, Daughter, Wife), featuring North

Indian music and a series of complicated, funny portrayals of family characters.

Cabaret & Variety

Annex Theatre
1100 E Pike St, 728-0933, annex-theatre.org

A Little Burlesque: DUMP (Mar 3—Mar 5): Inspired by John Waters, this theatrical burlesque performance promises a dirty romp in the dump. This show is presented as part of the Seattle Fringe Festival.
DANGERSWITCH! presents Mad Scientist Cabaret (Mar 3): Clowns, puppets, burlesque and a lot more come together to make one crazy, sexy show. This show is presented as part of the Seattle Fringe Festival.
Lovesnack: Illuminati: The Musical (Mar 4—Mar 5): Watch as musical sketch comedy duo Love Snack (Baylie Freeman and Caitlin Obom) attempt to worm their way into the leadership of the Illuminati. This show is presented as part of the Seattle Fringe Festival.

Black Box Theater
Seattle Center Armory, 305 Harrison St

Rough Magic Productions: The Life And Many Deaths of Peter Pan (Mar 4—Mar 5): Written by Kieran Adcock-Starr and directed by Leah Adcock-Starr, Rough Magic Productions presents this darkly comic depiction of JM Barrie and the world of Peter Pan. This show is

presented as part of the Seattle Fringe Festival.

Broadway Performance Hall
1625 Broadway, 325-3113, seattlecentral.edu/wpl/broadway-performance-hall

Burlesque (Mar 25—Apr 2): For the more risque side of this year’s Moisture Festival, head down to the Broadway Performance Hall for an evening of “tantalizing” burlesque and “ribald” comedy/variety acts, plus live bands providing the soundtrack.
Acrobatic Conundrum’s Love & Gravity (Apr 8—Apr 10): Originally developed as part of the SANCA Artists-in-Residence program, Seattle circus arts company Acrobatic Conundrum presents their “Love & Gravity.” This event will take on the question of love and relationships through juggling, aerial, and acrobatic performances.

Can Can
93 Pike St, Ste 307, 652-0832, thecancon.com

French Kiss (Through May 29): *French Kiss* is an especially sexy production that features dancers performing original choreography, elaborate sets and projections, and themed food and cocktails.

Centerstage
3200 SW Dash Point Rd, Federal Way, 253-661-1444, centerstage-theatre.com

Brother Coyote & Sister Fox (Jun 4): Thistle Theatre presents this adaptation of a beloved Mexican folktale, in Spanish and English.

Columbia City Theater
4916 Rainier Ave S, 723-0088, columbiacitytheater.com

Disney After Dark (Mar 4—Mar 12): Stripped Screw Burlesque presents a “dramatically comedic” and “drippingly sensual” sequel to *Disney After Dark*, in which, after discovering her prince is marrying someone else, a drunk Princess Aurora tries to return home to the Magic Kingdom and encounters “weird and wonderful” characters on the journey.

Founders Theater
1621 12th Ave

Made in Seattle: Cherdonna Shinatra (Jun 2—Jun 5): The inexplicable, fascinating, “female impersonator impersonator” Cherdonna Shinatra performs an homage to feminist performance artists including Anna Halprin and Janine Antoni.

Gay City
517 E Pike St, 860-6969, gaycity.org

If These Lips Could Talk (Apr 14—Apr 24): Story and song are promised at this multidisciplinary performance art event featuring “a cabaret queen and her quirky accompanist.”

Hale’s Palladium
4301 Leary Way NW, 297-1405, moisturefestival.com

Moisture Festival Variete (Mar 17—Apr 10): Enjoy the Moisture Festival’s 13th year of comedy/variete with acts performing comedy and feats of physical and mental dexterity in an old-school

circus-inspired atmosphere.
Circle of Sawdust (Mar 21): This one-man show by Rob Mermin, part of the Moisture Festival, blends live performance with rare film clips to convey the magical madness of a traditional tenting circus.
Adventures in Mime & Space: The Legacy of Marcel Marceau (Mar 28): A Moisture Festival performance devoted to legendary mimes Marcel Marceau and Etienne Decroux, with film clips and a Q&A session afterwards.

Moore Theatre
1932 Second Ave, 812-3284, stg-presents.org

Masters of Illusion (Mar 24): Witness the “No. 1 touring magic show in the world” and “believe the impossible,” as the poster promises.

Narwhal
1118 E Pike St, 325-6492, unicorn-seattle.com

★ **Mimosas with Mama** (Apr 3—May 22): Good morning, Baltimore/Seattle. Mama’s new show, “30 Minute-ish Hairspray,” features all your favorite songs from the Broadway show plus some elaborate quick-change drag-queen magic. They’ve mashed together the best of the original film and the Travolta travesty for a whirlwind of big-boned euphoria. **MATT BAUME**

Neptune Theatre
1303 NE 45th St, 682-1414, stg-presents.org

Dita Von Teese: Strip Strip Hooray Variety Show (Apr 24—Apr 26): Probably the most famous burlesque dancer alive, Dita Von Teese is thought to have helped repopularize burlesque.

Nordo’s Culinarium
109 S Main St, 790-5166, cafenordo.com

A Night to Remember: Corsages, Cake, and Cabaret (Mar 3-7): This dinner theatre performance combines comedy, burlesque cabaret, and nostalgia for an evening at the Old Ranchero High School’s prom in 1957.
To Savor Tomorrow (Apr 7—Jun 5): Food, cocktails, and a live band are promised at this dinner theatre performance of *To Savor Tomorrow*, “an international spy comedy about the food of tomorrow, set on a Pan-Am Boeing 737 Stratocruiser on the way to the World’s Fair.”

Northwest Puppet Center
9123 15th Ave NE, 523-2579, nwpuppet.org

Doc Chapeau Meets The Gill Man (Mar 26—Apr 10): Northwest Puppet Theatre presents Oregon Shadow Theatre with *Doc Chapeau Meets The Gill Man*, a colorful puppet show about a marine scientist who discovers something fantastic called “The Gill Man.”
The Secret Life of Bugs (May 7—May 15): *The Secret Life of Bugs* is Spyglass Theatre’s black-light puppetry presentation of the world of insects, from the process of metamorphosis to orb weaving and hunting.

Rendezvous
2322 Second Ave, 441-5823, jewelboxtheater.com

Family Affair (Through Mar 16): Jennifer Jasper presents this cabaret featuring dancers, writers, musicians, and artists, all on the theme of “family.”
Wine Flight! A Cabaret Tour of the World’s Varietals (Mar 18): The Bordeaux Project presents this seriously amped-up wine tasting, featuring burlesque, aerial silks and lyra, and dances on poles. Sip on “new world wines” as you take in performances by Marisa Oka, Jane Carter, Boom Boom L’Roux, the Lady B, and more.

SANCA
674 S Orcas St, 652-4433, sanca-seattle.org

Spring Festival of Flight (May 6—May 7): Seattle’s School of Acrobatics and New Circus Arts (SANCA) hosts an open house, featuring student fly demonstrations.
SASS: SANCA’s Annual Spring Showcase (May 20—May 22): SANCA presents a circus variety show (unique with every performance) that features staff, students, and friends.
Professional Preparatory Program Final Demonstrations (Jun 3—Jun 4): SANCA promises finely honed circus talent at the final demonstrations for their professional preparatory program.

Seattle Marriott Waterfront Hotel
2100 Alaskan Way

ICON: A Celebration of Drag, Art & Life! (Apr 10): For their 12th annual benefit, Seattle Counseling Service presents dinner and a jam-packed show featuring burlesque, dance, comedy, live singing, and drag from performers including Atasha Manila, Arnaldo! Drag Chanteuse, and Ernie Von Schmaltz.

Substation
645 NW 45th St

Cumming Up Roses (Mar 29): Improvised burlesque stories: sounds risky but potentially rewarding!
Grotesque Gorelesque (Every First Tues): Every first Tuesday, Grotesque Gorelesque presents a “monthly bloodbath” featuring a series of performances including live music, horror burlesque, and creepy spectacles that can’t be categorized.
Highbrow/Lowbrow: A Very Varied Variety Show! (Every Fourth Tues at 7 pm): *Highbrow/Lowbrow* promises a very varied (in style, form, and apparent classiness) variety show that features drag, burlesque, musical theatre, and dance.

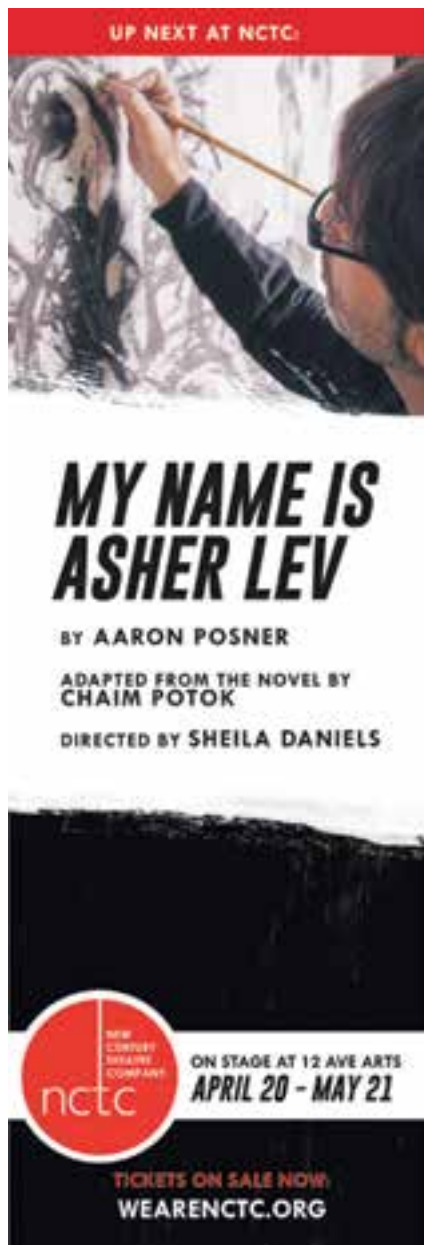
Teatro ZinZanni
222 Mercer St, 802-0015, zinzanni.org

MishMash Circus Bash (Apr 12—Apr 13): Teatro ZinZanni and Moisture Festival join forces for a two night celebration of Seattle’s vibrant cabaret scene, with a variety of circus-style performances.
Be Italian! (Through Jun 12): Teatro Zinzanni presents their newest show, featuring divas, showgirls, rocker chicks, trophy wives with psychic powers, and plenty of lighthearted Italian stereotypes.



WHAT IT IS: Wine Shots: Comedy’s Happiest Hour. **WHEN/WHERE:** Every second Sunday at Rendezvous. **WHY YOU SHOULD SEE IT:** Wine Shots is a rowdy group of comedians who lambast gender restrictive nonsense and PNW-specific trends with equal fervor. The difference between Seattle and Portland? “We’re the same, except we know that people are pieces of shit and can’t be trusted.” When they break into song, you’ll want to be there.





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THINGS TO DO PERFORMANCE

Theatre Off Jackson

409 Seventh Ave S, 340-1049, theatreoffjackson.org

All Things Maynard: Naked and Fearless (Mar 2): IvaFiero Productions and Theatre Off Jackson present their Rock Series of burlesque and cabaret shows, *All Things Maynard*. Their first iteration, *Naked and Fearless*, will feature music by Tool, A Perfect Circle, and Puscifer. **The Sunday Night Shuga Shaq** (Mar 6, Apr 10, May 8): This is the only monthly burlesque revue in Seattle that exclusively features performances by people of color, and it promises the sexiest production possible without full nudity.

Bacon Strip (Mar 12, Apr 23, May 28): This monthly series with local drag queen Sylvia O'Stayformore promises comedy, costumes, outrageousness, and drag performances.

Rock Ballads & Hair Bands (Apr 13): The second show in the Rock Series of burlesque and cabaret shows features performances set to rock ballads and songs by hair bands.

Fussy Cloud Puppet Slam (Apr 15—Apr 16): Fussy Cloud Puppet Slam presents another installment of their adult variety show featuring short works by puppeteers.

Classic Rock! (May 25): This installment of the Rock Series featuring performances set to "100% pure" classic rock.

TPS Theatre4, Center House, Fourth Floor

305 Harrison St, Seattle Center, 770-0370, tpsonline.org/rent/theatre4.shtml

Danielle K.L. Gregoire: A Necessary Sadness (Mar 5): Inspired by the *Dictionary of Obscure Sorrows*, a project by John Koenig that creates previously nonexistent words for complex emotions, *A Necessary Sadness* explores the melancholy emotion through a variety show featuring stories, music, and improv, stand up, and sketch comedy. This show is presented as part of the Seattle Fringe Festival.

The Triple Door Theater

216 Union St

Jubal Flagg (Mar 12): Jubal Flagg (co-host of MOVIE 92.5's comedy radio show "Brooke and Jubal in the Morning") will perform standup.

Through the Looking Glass: The Burlesque Alice in Wonderland (Mar 23—Mar 27): *Through the Looking Glass: The Burlesque Alice in Wonderland*, presented by Verlaine and McCann, capitalizes on all the insanity of Carroll's tale for an evening of surreal, "mad hatter" burlesque.

Triple Threat with Kimball Allen (Mar 31): A variety talk show hosted by Kimball Allen, this edition of Triple Threat will feature actor Leslie Jordan, burlesque performer Jamie Von Stratton, comedian Christan Leonard, music from the Great Um, and "stories from the guy that got Sir Mix-A-Lot's old phone number" Jonathan Nichols.

Washington Center for the Performing Arts

512 Washington St SE, Olympia, 360-753-8586, washingtoncenter.org

Timber! By Cirque Alfonse (Apr 14): Cirque Alfonse, a young theatre/circus company from Québec, presents *Timber!*, an energetic and highly atmospheric acrobatic performance inspired by the first North American lumberjacks, loggers and farmers. See it at Kirkland Performance Center Apr 22—Apr 24.

Comedy

Annex Theatre

1100 E Pike St, 728-0933, annex-theatre.org

Phil Schallberger: Full Showberger (Mar 4—Mar 5): This sketch comedy performance by Phil Schallberger is a non-heavy, non-serious, and not-very-personal presentation of strange characters, puppetry, and PowerPoints. This show is presented as part of the Seattle Fringe Festival.

★ **Weird and Awesome with Emmett Montgomery** (Every First Sun): Comedy, variety, and "a parade of wonder and awkward sharing" are hosted by the self-proclaimed "mustache wizard" Emmett Montgomery.

Atlas Theatre

3509 Fremont Ave N, 425-954-5618, seattlecomedygroup.com

ComedySportz (Every Fri-Sat): Two teams of comedians compete in this recurring, rapid-paced improv event.

Comedy Underground

109 S Washington St, 628-0303, comedyunderground.com

Monday Madness Open Mic (Every Mon): A long-running open mic comedy night for fledgling and seasoned jokesters alike.

Call Backs (Every Tues): A weekly comedy show comprised of the best comedians from the previous evening's open mic night.

Highline

210 Broadway E, 328-7837, highline-seattle.com

Loudmouth Cunts (Every First Sun): An all-female-identifying comedy showcase.

HUB Ballroom

UW Campus

An Evening With Demetri Martin (Mar 2): The weirdly entertaining Demetri Martin (from *Important Things with Demetri Martin* and *The Daily Show* fame) presents an evening of live deadpan oddity.

Jai Thai

235 Broadway E, 322-5781

Punchline Fridays Comedy Showcase (Every Fri): Free comedy in the back bar of Jai Thai; great headliners in a pretty chill scene.

Jet City Improv

5510 University Way NE, 352-8291, jetcityimprov.org

Twisted Flicks: The She Demons (Mar 26): Watch 1958

thriller *The She Demons* re-dubbed live by improvisers, with input from the audience.

Solid Is The New Stripes (Mar 3—Mar 31): *Solid Is The New Stripes* proves that *Orange Is the New Black* does not have a monopoly on shows that focus on the social relationships of women behind bars.

Funbucket (Mar 5—Apr 23): You know the improvisers have thought their plan through when they invite audience members to put any item of their choice in the mysterious Funbucket... except liquids or anything that comes from a body. Bring weird stuff and watch them make it weirder.

Twisted Flicks: King Kong (Apr 28—Apr 30): Suggest alternative plot lines to *King Kong* as improvisers re-dub the 1933 classic.

Very Special Episode (May 5—May 20): A "very special episode" (just like the classic TV introductions to potentially disconcerting life events) but for an alarmist in the modern age.

Twisted Flicks: The Magic Carpet (May 26—May 28): According to audience suggestion, improvisers re-dub *The Magic Carpet*, which they call "the worst John Agar movie ever made."

What If (May 7—Jun 18): This show explores the "what ifs" through comedy, and highlights the little, consequential choices in each moment.

Jet City Improv (Every Fri—Sat): Jet City Improv has been performing audience-participatory comedy in Seattle for more than two decades; this is their regular show.

KeyArena

305 Harrison St, 684-7200, keyarena.com

★ **The Comedy Get Down** (Mar 19): Cedric the Entertainer, D.L. Hughley, George Lopez, Eddie Griffin, and Charlie Murphy headline an all-star evening of comedy.

Kirkland Performance Center

350 Kirkland Ave, Kirkland, 425-893-9900, kpcenter.org

Twisted Flicks: War of the Worlds (Mar 4): The only way to watch the classic *War of the Worlds* is re-dubbed live by improvisers from Jet City according to audience suggestion.

Moore Theatre

1932 Second Ave, 812-3284, stg-presents.org

Lisa Lampanelli (Mar 12): Powerhouse comic Lisa Lampanelli, praised by big shots like Jim Carrey and Howard Stern for her biting and brutal style of "insult comedy," will perform irreverent standup.

Joe Rogan (Apr 20): Noted *Fear Factor* host Joe Rogan will perform standup comedy.

Adam Carolla (Apr 23): Podcast hoster/bro comedy icon Adam Carolla will host a live podcast taping tonight.

★ **Comedy Bang! Bang! Live** (May 25): Very popular comedy podcast *Comedy Bang! Bang!* comes to Seattle for a live taping, with host Scott Aukerman and expert improvisers Paul F. Tompkins, Lauren Lapkus, and Neil Campbell along for the ride.

Neptune Theatre

1303 NE 45th St, 682-1414, stg-presents.org

★ **Trump vs. Bernie: The Debate! With James Adomian and Anthony Atamanuik** (Mar 8): James Adomian, as Bernie Sanders, takes on Anthony Atamanuik, as Trump, in a topical, timely, and probably hilarious take on the current presidential race.

★ **Noel Fielding** (Apr 8): British comedian Noel Fielding comes to the Neptune, bringing a “magical mix” of standup, live animation, music, and some of Fielding’s best-known TV characters.

Northwest Film Forum

1515 12th Ave, 267-5380, nwfilm-forum.org

The Seattle Process with Brett Hamil (Apr 29): Described as “Seattle’s only intentionally funny talk show” and “a mudpie lobbed into the halls of power,” Brett Hamil is a source of exasperation, information, and comedy.

Pantages Theater

901 Broadway Plaza, Tacoma, 800.291.7593, broadwaycenter.org

Arsenio Hall (Jun 4): Enjoy an evening with talk show host, comedian, actor, producer, and personality Arsenio Hall.

Paramount Theatre

911 Pine St, 812-3284, stgpresents.org

Bill Maher (Mar 27): The controversial host of *Real Time with Bill Maher* brings his politically charged, provocative comedy to the Politically Correct Capital of the United States: Seattle.

Parlor Live Comedy Club Bellevue

700 Bellevue Way NE Suite 300, Bellevue, 425-289-7000

J.B. Smoove (Mar 4—Mar 5): J.B. Smoove (*Real Husbands of Hollywood*, *Curb Your Enthusiasm*, and recent host of *Last Comic Standing*) presents a night of comedy at Parlor Live.

Aparna Nancherla (Mar 10—Mar 12): Aparna Nancherla (from shows including *Late Night with Seth Myers* and *Elle India*) will bring her trademark wit.

Loni Love (Mar 17—Mar 19): Loni Love co-hosts *The Real*, a FOX network talk show, and plans are in the works for Love to host “Heads Up,” a game show produced by Ellen Degeneres.

Fortune Feimster (Mar 24—Mar 26): Writer and performer Fortune Feimster (a Groundlings member you might recognize from *Chelsea Lately*, *Drunk History*, and/or *The Mindy Project*) presents an evening of comedy on the east side.

Heather McDonald (Apr 7—Apr 9): Parlor Live presents performer and New York Times best-selling author Heather McDonald.

Paul Reiser (Apr 15—Apr 16): Paul Reiser (of *Aliens* and *Mad About You* fame) presents stories.

Jeff Dye (May 12—May 14): Comedian and Bigfoot enthusiast Jeff Dye (of *Girl Code* and *Money From Strangers*) will come to Seattle on his national tour.

DeRay Davis (Jun 3—Jun 5): De Ray Davis, from hits like *Empire* and *21 Jump Street*, will deliver solid laughs.

The Pocket Theater

8312 Greenwood Ave N, 303-803-4589, thepocket.org

Drunk vs High (Mar 25): Decide once and for all which is a better comedic performance enhancer (or destroyer) at this competition that pits booze and weed in the ultimate showdown of the vices. Each team will be limited to a substance.

Etch & Sketch (Mar 31): A sketch comedy showcase featuring working troupes, independent local writers, and new comedians.

Buddy Up Improv (Every Sat): Two improv groups pair up and throw down two unique shows.

Pyramid Alehouse

1201 First Ave S, 682-3377, pyramidbrew.com

Brewed to Laugh (Mar 11): Comedian/writer/director Matt Claybrooks brings the funny.

Re-bar

1114 Howell St, 233-9873, rebar-seattle.com

★ **Collide-O-Scope** (Every Second, Fourth Mon): Created and hosted by Michael Anderson and Shane Wahlund, Collide-O-Scope is the cavalcade of curated video delights that takes over Re-bar twice a month. The show keeps getting better, with thematic suites, hallucinatory repetition, and inspired guests. Perennial bonuses: free popcorn and Red Vines, and multiple prizes waiting to be won via drawings throughout the show.

Rendezvous

2322 Second Ave, 441-5823, jewelboxtheater.com

Turbo Turkey: March Laughness (Mar 6): Long-form improv, short-form improv, and a few sketches thrown in for good measure.

The Magic Hat (Mar 14): Presented by Emmett Montgomery and friends, this show is described as less of an open mic and more of a “friendship machine.” The multi-genre performance event includes five storytellers, comics, and/or sketch performers, along with five short lottery spots for surprise participants.

Turbo Turkey: Every Turkey Plays the Fool (Apr 3): Holiday-centric Turbo Turkey will perform sketch comedy for April Fool’s Day.

Q&A (Every Second Wed): An interview show with Quentin and Anders, in which everyone on the show is playing a character, including the hosts.

★ **Wine Shots: Comedy’s Happiest Hour** (Every Second Sun): This all-female comedy variety show comes complete with an all-female Michael Bolton cover band, Lightning Bolton, and a free shot of wine for every audience member.

This One Time... (Every Third Sun): It’s an evening of comic storytelling from Seattle comics. All the stories are true, and they can’t use notes!

★ **The Gay Uncle Time** (Every First Wed): It’s an avuncular variety show starring Santa-esque comedian Jeffrey Robert and a rotating cavalcade of local stars, drag queens, storytellers, and weirdos.

★ **Comedy Nest Open Mic** (Every Tues): The rules of this pro-lady (but all-inclusive) stand-

up night are refreshing in their simplicity: no misogyny, racism, homophobia, hatred, or heckling.

Scratch Deli

1718 12th Ave, 425-269-2427, scratchdeli.com

Open Mic Comedy (Every Fri): Local stand-ups workshop their goofs at this open mic hosted by Ryan Casey and Tyler Schnupp.

Stroum Jewish Community Center (Mercer Island)

3801 East Mercer Way, Mercer Island

Judy Gold (Jun 4): Comedian, actress, writer, and producer Judy Gold (who is also a lesbian and Jewish mom) will deliver some signature wit, speak about her work, and share her experiences with LGBT activism in the Jewish community.

Unexpected Productions’ Market Theater

1428 Post Alley, 587-2414, unexpectedproductions.org

Blank Slate (Through Mar 3): You might be able to participate in some improv comedy shows, but with *Blank Slate* you’ll be able to shape a full-length narrative.

Truth or Dare (Through Mar 6): Watch improvisers perform a live show centered around “Truth or Dare.” Their rendition will be much funnier and more courageous than your friends’ game in middle school. Wild, but in “an appropriate family-friendly format.”

PSCS Comedy Night

Fundraiser 2016 (Mar 11): Live performances by young student comedians alongside professional comics presenting both stand-up and improv.

I Saw U: A Comedy With Heart (Mar 18): Inspired by our own “I Saw You” column (now “We Saw You”), this comedy show explores lonely people reaching out to strangers in a public forum—and follows up with the aftermath, performing the fantasy of the couple meeting and getting to know each other.

Jubal Flagg (Mar 26): Jubal Flagg (from “Brooke and Jubal in the Morning” on MOVIn 92.5) will do some standup

Improv Anonymous: Campfire (Every Thurs): Improv scenes, games, and monologues based on audience tales.

Seattle Theatresports! (Every Fri-Sat): The long-running late-night improv comedy shebang.

Duo Comedy Showcase (Every Wed): Pairs of performers will present all styles and forms of comedy.

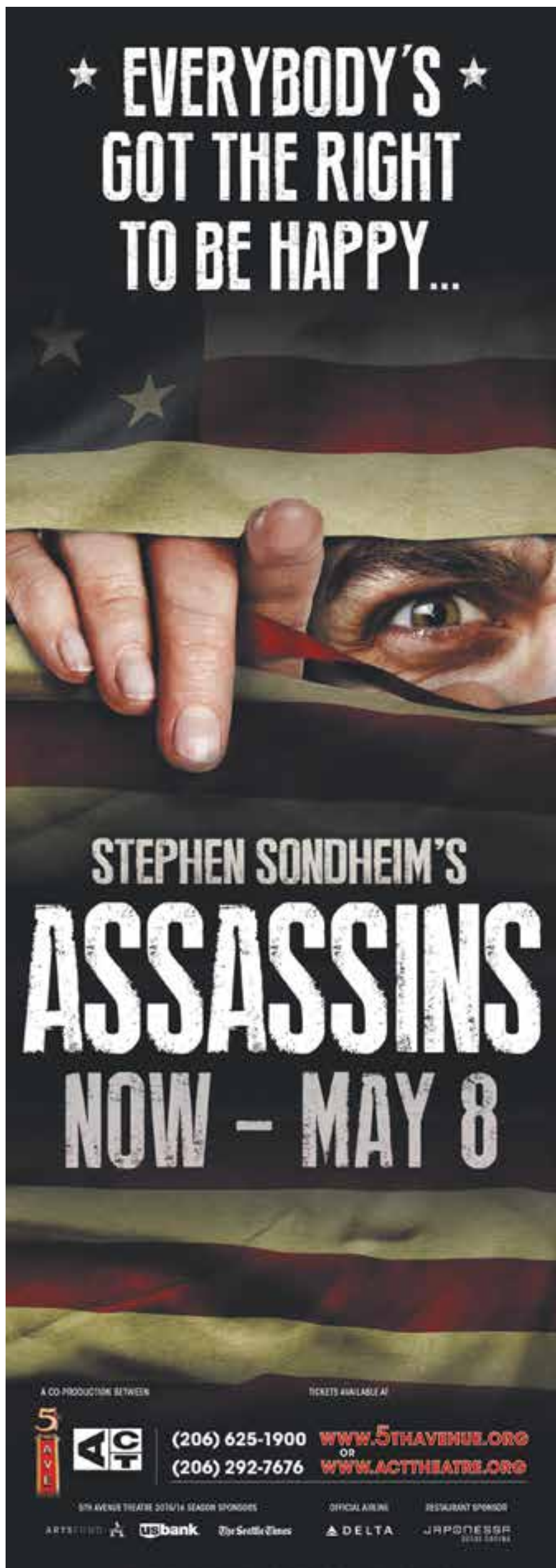
Improv Happy Hour (Every Fri-Sat): Featuring edgy improv of various varieties.

West of Lenin

203 N 36th St, 352-1777, westoflenin.com

Physical Comedy from a Clown POV (Mar 26): Presented as part of the Moisture Festival, this all-ages workshop with Hilary Chaplain (New York Goofs) offers instruction in slapstick, improvisation, partnership, comic timing, and potential accidents.

★ **Eulogy** (Mar 18—Apr 16): This comedy performance by Kevin Kent, directed by Jennifer Jasper, tells the story of Eleanor, “a professional mourner in a one-stop-shop suburban funeral parlor.”



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2015-2016 SEASON

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APRIL 8

SETH MACFARLANE WITH THE SEATTLE SYMPHONY

Pablo Rus Broseta, conductor
Seth MacFarlane, vocals

Seth MacFarlane is a true renaissance man — television producer, voice actor, Grammy-nominated vocalist and more. With plenty of star power to go around, MacFarlane lights up the stage in this one-night-only concert with the Seattle Symphony, lending his baritone voice to the hidden gems of the '40s and '50s swing era.

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CLASSICAL MUSIC & OPERA

By Jen Graves and Kyle Fleck

THROUGH MARCH 12

★ Mary Stuart

You don't see this opera much, but it tells the fantastically juicy story of the real-life 16th-century battle to the death between Mary Queen of Scots, the Catholic, and Queen Elizabeth I, the Virgin icon. It's not too dramatic to say that this battle was crucial in shaping the course of modern Western history. What's more, the opera was written by an Italian composer, Donizetti, a man steeped in the Roman Catholic world, who was not as sympathetic to Elizabeth as history turned out to be. Facing off will be the tremendous sopranos Mary Elizabeth Williams (that name!) as Elizabeth (a local favorite after last winter's *Tosca* and this summer's Abigail in *Nabucco*) and Italian Serena Farnocchia making her Seattle Opera debut as Mary. (In the alternate cast, they're also debut-making singers: Lebanese Joyce El-Khoury and American Keri Alkema.) Warm up the scaffold. **JG**
McCaw Hall, \$25-\$193, 7:30 pm

MARCH 2

Lorie Line

Minnesota Hall of Fame-winning pianist Lorie Line visits Seattle on her first solo tour.
Benaroya Hall, \$54, 7:30 pm

MARCH 4

Igudesman & Joo: And Now Mozart

Aleksey Igudesman and Hyung-ki Joo perform their signature combination of classical music and comedy.
Washington Center for the Performing Arts, \$25-\$47, 7:30 pm

VOCES8

VOCES8 is a British vocal ensemble that tackles everything from the classical canon all the way to modern compositions. Tonight they will premiere Norwegian composer Ola Gjeilo's "The River."
Town Hall, \$25, 7:30 pm

MARCH 4-5

J.S. Bach Brandenburg Concerto No. 3

The Seattle Symphony says that this concerto "shows Bach's innate genius as a composer of 'pure music' and gives an adequate glimpse into why he is the father of classical music." Plus, hear other "baroque gems" from Purcell, Handel, and Pergolesi.
Benaroya Hall, \$20-\$76, 8 pm

MARCH 5

Symphonic Band

The Symphonic Band will perform works arranged for small ensembles.
Brechemin Auditorium, Free, 1:30 pm

David Russell

Highly lauded and Grammy-winning classical guitarist David Russell takes the stage for a night of virtuosic acoustic goodness.
Benaroya Hall, \$28-\$39, 7:30 pm

MARCH 6

Schubertiade

Preceded by a lecture by UW music history professor Stephen Rumph, Schubert's "The Shepherd on the Rock" and "Arpeggione" sonata will be performed by members of



WHAT IT IS: *Gluck Orphée*. **WHEN/WHERE:** May 20-22 at UW Meany Theatre. **WHY YOU SHOULD SEE IT:** Tenor Aaron Sheehan, who just won a Grammy for his role as Orphée in Charpentier's opera, now brings his talents to the same role in Pacific Musicworks' production.

the UW School of Music.

Brechemin Auditorium, Free, 4:30 pm

★ Brian Schenkman & Friends: Mozart Piano Quartets

Seattle University and Cornish professor Byron Schenkman, a harpsichordist and pianist who has been lauded by the *Seattle Times* and the *New York Times*, founded the Byron Schenkman & Friends baroque and classical chamber music series in 2013. This performance, the penultimate in the 2016 season, features Mozart's Piano Quartets in E-Flat Major and G Minor from Liza Zurlinden on violin, Jason Fisher on viola, Nathan Whittaker on cello, and Schenkman on piano.
Benaroya Hall, \$10-\$42, 7 pm

Faculty Chamber Music Concert

Faculty members perform works by Haydn, Kodály, and Dvorák.
UW Meany Theatre, \$10-\$20, 7:30 pm

MARCH 7

Stephen Cleobury

Conductor and organist Stephen Cleobury—who is acclaimed for his work with the world-famous choir at King's College in Cambridge, England—performs works by Bach, along with Messiaen's *La Nativité du Seigneur*.
Benaroya Hall, \$20-\$31, 7:30 pm

MARCH 9

Passio: The Modern Passion

The UW Chamber Singers and University Chorale present Estonian composer Arvo Pärt's *Passio Domini Nostri Jesu Christi secundum Joannem*, or "The Passion of Our Lord Jesus Christ According to John," plus other social justice-themed works.
UW Meany Theatre, \$10, 7:30 pm

MARCH 10

★ Bdenie

The remarkable choral group The Esoterics has expanded to 48 singers for this momentous occasion: a commemoration of the 100th anniversary of Rachmaninoff's *All Night Vigil*, the work he wrote during World War I for the Russian Orthodox Church. It was soon

Night," a tone poem for strings, and the "folksy elegance" of Haydn's Symphony No. 88.
Benaroya Hall, \$21-\$121

MARCH 11

Mass in Time of War

Haydn's *Missa in tempore belli*, or *Mass in Time of War*, is his most popular mass setting. It was first performed in 1796 in Vienna, when Austria feared invasion from France during the War of the First Coalition. Tonight, it will be performed by the Seattle Choral Company and the Northwest Sinfonietta.
Benaroya Hall, 7:30 pm

UW Symphony with Concerto Competition Winner

Works by Rachmaninoff and Schumann will be performed by the University Symphony, and cellist Hye Jung Yang, one of the winners of the UW School of Music Concerto Competition, will perform Schumann's Cello Concerto in A minor.
UW Meany Theatre, \$15, 7:30 pm

MARCH 12

UW Opera Theater

UW associate professor of voice and director of the Opera Theater Thomas Harper directs students in opera classics.
UW Meany Studio Theater, \$10, 7:30 pm

Multiple Bach: Concertos on Caffeine

The Seattle Baroque Orchestra will perform works from Bach's tenure as music director for the famed Kaffeehaus in Leipzig.
Town Hall, \$20-\$39, 8 pm

MARCH 17-19

Respighi Pines of Rome

John Adams, "arguably America's greatest living composer," returns to Seattle to conduct his newest violin concerto with guest violinist Leila Josefowicz. The night's filled out by Respighi's *Pines of Rome*, "one of the most spectacular displays of orchestral color ever composed."
Benaroya Hall, \$21-\$121

MARCH 18

Scheherazade.2 Untuxed

John Adams conducts the Seattle Symphony in a shorter version of his new concerto with violinist Leila Josefowicz, this time with no tuxes and no intermission.
Benaroya Hall, \$17-\$79, 7 pm

Barry Lieberman and Friends: American String Project Chamber Players

Since 1994, the "Barry Lieberman and Friends" series—the brainchild of UW double bass faculty member and seasoned touring musician Barry Lieberman—has brought together members of the symphony, UW, and guest artists. This iteration features the American String Project Chamber Players—also founded by Lieberman to bring together 15 of the world's greatest string players into the world's first conductorless orchestra—and Lieberman performing Ligeti's first string quartet and Beethoven's 127th opus.
Brechemin Auditorium, Free, 7:30 pm

MARCH 10-13

Mozart Piano Concerto No. 23

Mozart's 23rd piano concerto will be paired with "Transfigured

Jeremy Denk

If the fact that baroque revivalist and Bach expert Jeremy Denk is a recipient of a MacArthur "genius" grant isn't enough to make you want to go to this, then take the *New York Times*' word for it: "Mr. Denk, clearly, is a pianist you want to hear, no matter what he performs."
Meany Hall, \$45-\$50, 7:30 pm

MARCH 19

Jubilation! Philharmonia Northwest's 40th Anniversary

Joined by the Kirkland Choral Society, Philharmonia Northwest celebrate their 40th birthday with a matinee show of works by Swedish folk-based Midommarvaka, Beethoven's Ninth Symphony, and other celebratory compositions by Mozart and Mendelssohn.
Benaroya Hall, \$20-\$30, 2 pm

Chamber Music Society of Lincoln Center

A program of Mozart, Schubert, and Mendelssohn is in store for this evening.
Meany Hall, \$40-\$45, 7:30 pm

MARCH 24-26

Rimsky-Korsakov Scheherazade

It's an all-Russian program with works by Tchaikovsky and Rimsky, featuring violinist Augustin Hadelich.
Benaroya Hall, \$21-\$121

MARCH 26

Beethoven's Fourth Symphony

The Seattle Philharmonic performs Respighi's "Les Riens," Szymanowski's Second Concerto, and Beethoven's fourth.
Benaroya Hall, free-\$30, 2 pm

APRIL 2-3

★ Everything Broadway

250 "fabulous men" singing show tunes from throughout the history of Broadway? Yes, please!
McCaw Hall, \$28-\$78

APRIL 3

The Life and Times of Galileo

The Seattle Historical Arts youth troupe will portray the life and times of Galileo, including song, period costumes, and era-appropriate music (including pieces composed by Galileo's father).
Town Hall, \$6/\$12, 1 pm

Redemption

The Seattle Festival Orchestra will perform Wagenaar's "Cyrano de Bergarac Overture," a clarinet concerto from Mozart, and Franz Schubert's Fourth Symphony.
Town Hall, \$12-\$20, 2 pm

APRIL 7-9

★ Brahms Symphony No. 4

Conductor David Zinman comes to Seattle to lead the orchestra for Brahms' magisterial Fourth Symphony. Prokofiev's Second Violin Concerto will also be reimaged by violinist Patricia Kopatchinskaja.
Benaroya Hall, \$21-\$121

APRIL 8

Star Trek: The Ultimate Voyage

A live symphony will perform the greatest *Star Trek* compositions from the last five decades of the sci-fi classic.
Paramount Theatre, \$35-\$65, 8 pm

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APRIL 9

Edmund Stone's "The Score" in Concert

Edmund Stone, a classically trained Shakespearean actor, is the host of a weekly show about classical music in film on Portland's All Classical radio station. Tonight, he'll join the Seattle Philharmonic and Adam Stern for a performance of music written for film—including *Harry Potter* and *Star Trek*—as well as film trivia.

Benaroya Hall, 2 pm

★ Anoushka Shankar

Shankar is known worldwide for her inventive juxtapositions of traditional Indian sounds, electronic music, jazz, flamenco, and Western classical.

Meany Hall, \$50/\$55, 8 pm

Stile Antico: The Musical World of William Shakespeare

The Musical World of William Shakespeare marks the 400th anniversary of the death of William Shakespeare with a program of Elizabethan and Jacobean music. *Town Hall, \$20-\$39, 8 pm*

APRIL 11

Clarinet Night

Solos and ensemble works for the clarinet will be performed tonight.

Brechemin Auditorium, Free, 7:30 pm

APRIL 14-16

Dvorák Cello Concerto

Dvorák's famed cello concerto will be performed by the Seattle Symphony, along with the United States premiere of Ukrainian composer Valentyn Sylvestrov's Eighth Symphony.

Benaroya Hall, \$21-\$121

APRIL 15

Dvorák Untuxed

A casual, "untuxed" evening of Dvorák's Cello Concerto and Liadov's *The Enchanted Lake*.

Benaroya Hall, \$21-\$79, 7 pm

LUCO Presents: Stravinsky and Rachmaninov

The Lake Union Civic Orchestra will perform Rachmaninov's *Symphonic Dances*, Paul Dukas' *Fanfare from La Peri*, Igor Stravinsky's *Pulcinella*, and Maurice Ravel's *Le Tombeau de Couperin*.

Town Hall, \$13/\$18, 7:30 pm

Northwest Sinfonietta: Brahms & Beethoven

The Northwest Sinfonietta performs Brahms' violin concerto and Beethoven's fourth symphony.

Benaroya Hall, \$20-\$40, 7:30 pm

APRIL 16

★ Bach Six Solos

Let's see, how should we say this? Given the website's images of the films by David Michalek that will be accompanying Gil Shaham's performance of all six of Bach's sonatas and partitas for violin on this night, you may want to consider a blindfold. Why Bach needs a filmmaker is beyond me, but Shaham is sure to deliver some pleasures. Closed eyes, full hearts, can't lose? **JG**

Meany Hall, \$60-\$65, 8 pm

APRIL 17

Thalia Symphony Orchestra

The Thalia Symphony perform Franz Lehar's "Overture" to *The Merry Widow*, Max Bruch's Violin Concerto, and Howard Hanson's Second Symphony.

Town Hall, \$15/\$20, 2 pm

Littlefield Organ Series

Kimberly Marshall puts her skills

to the famed Littlefield Organ for this free performance.

Kane Hall, Walker-Ames Room, Free, 3 pm

Seattle Youth Symphony Orchestra

The Big Benefit 4 Orchestras raises scholarship funds for the Seattle Youth Symphony's Academic Year Orchestra Program.

Benaroya Hall, \$25-\$65, 3 pm

2Cellos

Croatian classical populists 2Cellos became famous in 2011 after their version of Michael Jackson's "Smooth Criminal" went viral, and they were subsequently featured on *Glee*. They'll come to Seattle on their national tour, on the heels of the release of their new album, *Celloverse*.

McCaw Hall, 7 pm

APRIL 18

Ensign Symphony & Chorus: Testament of Paul

Ensign Symphony and special guests will perform English composer Vaughan Williams's *The Lark Ascending*, as well as the Northwest premiere of David Zabriskie's new oratorio, *Testament of Paul*.

Benaroya Hall, \$16-\$36, 7:30 pm

APRIL 19

Wind Ensemble and Symphonic Band

Wind music, baby. Wind music.

UW Meany Theatre, \$10, 7:30 pm

APRIL 20

Murray Perahia

The *LA Times* called Murray Perahia "one of the most satisfying, illuminating, and all-around impressive pianists of any generation."

Meany Hall, \$60-\$65, 7:30 pm

APRIL 21-24

Tchaikovsky Romeo & Juliet

The Seattle Symphony takes on Polish composer Karol Szymanowski's Third Symphony, Benjamin Britten's *Nocturne*, and the "sweeping romance" of Tchaikovsky's *Romeo & Juliet*.

Benaroya Hall, \$21-\$121

APRIL 22

Michaela Martens

The Metropolitan Opera singer performs music from her repertoire with pianist David McDade.

UW Meany Theatre, \$10-\$20, 7:30 pm

★ [UNTITLED] 3

Sound artist Trimpin—MacArthur grant winner, subject of a *New Yorker* profile, Black Forest refugee located for many years in a tinkerer's wonderland in Madrona—is the "composer" for tonight's concert. Trimpin builds instruments, and he and others play them. He once told me that the only music that exists is music that happens live, in real-time sound vibrations that you receive right then, and that all recorded music is not music but sculpture. You should hear what happens at this late-night concert, then, because it will not come around again. (And if you are not acquainted with this late-night series, it is fabulous: people sit on the carpet, lie down, range across the balconies, get close to the musicians.) Do this. **JG**

Benaroya Hall, \$15, 10 pm

APRIL 24

Michael Partington and Marc Teicholz

UW guitar program director Michael Partington and Marc Teicholz of the San Francisco Conservatory will perform works composed for two guitars, by the

likes of de Fallo, Fernando Sor, and Brahms.

Brechemin Auditorium, Free, 7:30 pm

APRIL 25

UW School of Music Presents UW Chamber Orchestra and UW Choirs

The UW Chamber Orchestra and choirs will perform works by Gluck and Haydn's *Mass in Time of War*.

Benaroya Hall, \$10-\$30, 7:30 pm

The Silver Fox

The Silver Fox is an interactive opera by Libby Larsen based on a Cajun legend. Exploring themes of death, magic, and transformation, this production is performed by six Cornish classical voice majors, along with an instrumental chamber ensemble led by Greg Smith and directed by Michael Delos.

Kerry/Poncho Hall, Pay What You Can, 8 pm

APRIL 28

Decoda

Decoda, Carnegie Hall's Affiliate Ensemble, presents "some of the brightest young classical musicians in the ensemble," according to no less than *TimeOut NY*.

UW Meany Theatre, \$10/\$20, 7:30 pm

APRIL 28-30

★ Beethoven Piano Concerto No. 4

Beethoven's Fourth Piano Concerto is a landmark of the literature. Imogen Cooper is an English pianist who didn't really begin to come to worldwide attention until she was in her late 50s; now she's in her 60s and known for her interpretations of Schubert and Schumann. It will be interesting to see what she does with Beethoven. Music director Ludovic Morlot conducts, leading the orchestra in a program that also includes Henri Dutilleux's *Timbres, espace, mouvement*, a piece the composer wrote in 1978 in tribute to Van Gogh's painting *Starry Night*, and Prokofiev's Seventh Symphony, written under pressure from Stalin in 1952. Both Stalin and Prokofiev would die in 1953. **JG**

Benaroya Hall, \$36-\$121

APRIL 29

Daedalus Quartet

A modern-minded string quartet with the proper reverence for the classics intact, tonight the Daedalus Quartet performs work by Beethoven and new work by UW composer Huck Hodge.

Meany Hall, \$34-\$38, 7:30 pm

APRIL 30

Back Before Bach

Early music from composers like Martin Luther, Praetorius, Walther, de Lassus, and Jacob Handl will be performed, showcasing music that inspired Bach and his contemporaries.

Town Hall, \$20-\$39, 8 pm

MAY 1

Schubertiade

Schubert's works will be performed, preceded by a half-hour lecture beginning at 4 pm.

Brechemin Auditorium, Free, 4:30 pm

MAY 6-7

Handel & Vivaldi

Vivaldi's and Handel's brilliant baroque compositions come to life this evening, courtesy of the Seattle Symphony.

Benaroya Hall, \$20-\$76, 8 pm

MAY 7

LUCO Presents: Chamber Music Cabaret

This donation-only performance is the Lake Union Civic Orchestra's annual chamber music concert, allowing the public to enjoy chamber pieces in a more intimate setting.

Town Hall, free-\$75, 7:30 pm

MAY 7-21

The Flying Dutchman

Wagner's classic opera about a cursed ship captain and his adventures following a storm at sea, *The Flying Dutchman* ushered in the beginning of his most acclaimed work.

McCaw Hall, \$25-\$193, 7:30 pm

MAY 8

Magnificent Tone Poems

The Seattle Youth Orchestra performs a world premiere by Noah Ziegenhagel, as well as works by Strauss, Britten, and Respighi.

Benaroya Hall, \$27-\$52, 3 pm

MAY 13

Northwest Sinfonietta: Ravel & Strauss

The Northwest Sinfonietta performs works from Ravel and Strauss's "uncommon" theater music suite, *Le Bourgeois Gentilhomme*.

Benaroya Hall, \$20-\$40, 7:30 pm

MAY 14

Giving the Gift of Music to Children

Ten pianos, 10 pianists, all coming together onstage to perform a benefit for Benaroya's youth music programs.

Benaroya Hall, \$42-\$120, 7 pm

MAY 15

Daana Quartet

Winners of the 2015 UW Strings and Piano Chamber Music Competition perform a free show at Brechemin Auditorium.

Brechemin Auditorium, Free, 4:30 pm

Byron Schenkman and Friends: Beethoven & Schubert

The 2016 season of the Byron Schenkman & Friends baroque and classical series ends with works by the pioneers of the romantic period, Beethoven and Schubert, from Ross Hauck (tenor), Liza Zurlinden (violin), Nathan Whittaker (cello), and Schenkman (piano).

Benaroya Hall, \$10-\$42, 7 pm

MAY 20-21

★ Gluck Orphée

Tenor Aaron Sheehan, who just won a Grammy for his role as Orphée in Charpentier's opera, now brings his talents to the same role in Pacific Musicworks' production, directed by Gilbert Blin and conducted by the Grammy-winning Stephen Stubbs.

UW Meany Theatre, \$10-\$65, 8 pm

MAY 20-22

Sci-Fi at the Pops

Combining the equally nerdy communities of classical enthusiasts and sci-fi geeks is a great idea, so tonight the symphony performs works from such iconic films as *Star Wars* and *Avatar*.

Benaroya Hall, \$30-\$95

MAY 21

Spring Concert

The Puget Sound Symphony Orchestra finishes out their 2016 season with a performance of Beethoven's Violin Concerto, Glinka's five-act opera *Ruslan and Ludmila*, and two suites of Manuel De Falla's ballet, *The Three-Cornered Hat*.

Town Hall, \$5/\$11, 7:30 pm

MAY 22

Popular Classics and Film Hits

Seattle Festival Orchestra's last show of the season will include famous film orchestrations, including Klaus Badelt's *Pirates of the Caribbean* suite and selections from Leonard Bernstein's *West Side Story*, as well as work by Grieg, Bizet, and Mozart.

Town Hall, \$12/\$20, 2 pm

★ Out of Darkness

Notable composer Jake Heggie and librettist Gene Scheer have written an opera after Auschwitz. Their work in three parts, each part premiering in Seattle with Music of Remembrance, begins with the life and work of daring Auschwitz survivor, poet, and songwriter Krystyna Zywulska. Now comes the third and final part of *Out of Darkness*, called *For a Look or a Touch*, written for baritone and actor. It's based on the story of the young lovers Gad Beck and Manfred Lewin, just two of the so many gay men persecuted and killed in the Holocaust. **JG**

Benaroya Hall, \$45, 4 pm

MAY 24

★ Benjamin Britten's Second String Quartet

In 1945, the 32-year-old English composer and pacifist named Benjamin Britten met the American Jewish violinist Yehudi Menuhin, and the two set out on a tour performing music to survivors of the concentration camps in Germany. Their audiences were barely surviving and came to hear the music wrapped in blankets. After Britten returned home, he wrote his Second String Quartet, to be performed here by the remarkable cellist Joshua Roman, NY violinist Arnaud Sussman, Canuck violinist Karen Gomyo, and Westchester Philharmonic violist Kyle Armbrust. Also on this program is the newly commissioned piece by Grammy-nominated pianist Andrius Zlabys, and Zlabys will be here performing with the other four musicians in his own work, as well as in the piano quintet by Shostakovich, another composer haunted by authoritarian terror. **JG**

Town Hall, \$10-\$25, 7:30 pm

MAY 25

World Percussion Bash

The UW Percussion Ensemble will perform works from "a variety of musical traditions."

UW Meany Studio Theater, \$10, 7:30 pm

MAY 26

Wind Ensemble and Symphonic Band

Works by Alban Berg and others will be performed by pianist Cristina Valdes, violinist Eric Ryens, and the UW Wind Ensemble, and Symphonic and Concert Bands.

UW Meany Theatre, \$10, 7:30 pm

MAY 27

Mallethead Series

UW director of percussion studies Tom Collier continues his popular, rhythm-based Mallethead Series.

UW Meany Studio Theater, \$10/\$20, 7:30 pm

Two Stars Falling: Music of Love, Life, Mystery

Contemporary works for voice will be performed by the Chamber Singers, led by Geoffrey Boers. The program includes Abbie Bertini's *From Behind the Caravan* for women's voices, the world premiere of Kevin Jay Isaacs's Sandy Hook memorial piece *It's the Morning*, and the world premiere of Paul Rudo's *Song of Sky and Sea* "for men's voices and digital media."

UW Meany Theatre, \$10, 7:30 pm

MAY 31

University Choirs: "UW Sings"

University Singers, Women's Choir, and the Men's Glee Club join forces for their popular year-end concert.

UW Meany Theatre, \$10, 7:30 pm

JUNE 2-4

Shostakovich Symphony No. 4

According to no less an authority than *TIME* magazine, Stravinsky's *Symphony of Psalms* is "the best classical music composition of the 20th century." The orchestra will also tackle Shostakovich's accomplished Fourth Symphony.

Benaroya Hall, \$21-\$121

JUNE 3

June Symphony with Concerto Competition Winners

David Alexander Rahbee will conduct a program of Debussy, Brahms, and Satie. The 2015-16 Concerto Competition winners ZeZe Xue and Andrew Abel will also perform selected works.

UW Meany Theatre, \$10/\$15, 7:30 pm

Seattle Rock Orchestra Social Club

Seattle Rock Orchestra's volunteer community ensemble (the SRO Social Club) perform rock and pop filtered through an orchestral lens.

Town Hall, \$12-\$20, 7 pm

JUNE 4

Seattle Girls Choir Presents All-Choir Spring Concert

All six Seattle Girls Choir levels, from ages 5 to 18, end their season with their annual spring concert.

Town Hall, \$15/\$20, 1:30 pm

Mahler's Titan

The Seattle Philharmonic Orchestra concludes their season with Mahler's first symphony and his best-known work, *Titan*, as well as Zimmermann's *Sinfonie in einem Satz*.

Benaroya Hall, free-\$30, 2 pm

JUNE 5

Ravel Piano Concerto

The Seattle Symphony performs works by Ravel.

Benaroya Hall, \$41-\$126, 2 pm

JUNE 7

Brahms & Dvořák

Artist-in-Residence Jean-Yves Thibaudet, whose music can be heard on soundtracks for films including *Pride & Prejudice* and *Atonement*, joins the Seattle Symphony for a performance of works by Brahms and Dvořák.

Benaroya Hall, \$39, 7:30 pm

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THE INTERGALACTIC NEMESIS: TARGET EARTH

Friday, April 29, 2016 | 7:30 pm
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A stage show billed as a "live-action graphic novel" combines the visual medium of comic books with elements of radio play and traditional stage performances. Featured on Late Night with Conan O'Brien and NPR's All Things Considered.

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MARCH 29 -30

LOS LOBOS
APRIL 7-10

**JOAN OSBORNE
ACOUSTIC TRIO**
APRIL 21-24

**ABDULLAH IBRAHIM
& EKAYA**
MAY 5-8

**SELWYN
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THINGS TO DO SPRING

JAZZ

By Charles Mudede and Kyle Fleck



WHAT IT IS: Cyrus Chestnut Trio. **WHEN/WHERE:** May 10–11 at Jazz Alley. **WHY YOU SHOULD SEE IT:** One has to admire how Cyrus Chestnut handles a piano.

MARCH 3–6

David Sanborn Electric Band

“Saxman supreme” and six-time Grammy-winning David Sanborn has played with Stevie Wonder, David Bowie, Paul Simon, James Brown, Bruce Springsteen, Eric Clapton, and The Rolling Stones.

Jazz Alley, \$37.50, 7:30 pm

MARCH 7

Studio Jazz Ensemble and Modern Band

New England Conservatory of Music-trained Cuong Vu, who's received praise from publications including the *New Yorker* and the *New York Times*, will lead the University of Washington's Modern Band in innovative arrangements and original compositions.

UW Meany Theatre, \$10, 7:30 pm

MARCH 10

★ Overton Berry and Bruce Phares Duo

Pianist Overton Berry and bassist Bruce Phares, a “legendary” Northwest jazz duo, join forces again to bring their classic jazz to Seattle's South End.

The Royal Room, \$12/\$15, 7:30 pm

MARCH 10–13

An Intimate Evening with Jeffrey Osborne

Jeffrey Osborne, who began his singing career in 1969 with R&B/funk band LTD and has since released five gold and platinum solo albums, is now touring in support of his 12th album, 2013's *A Time for Love*.

Jazz Alley, \$59, 7:30 pm

MARCH 13

★ Meditations on Coltrane

I do not believe in God, but I do deeply believe in these humans, all of whom are dead: Baruch Spinoza, Lynn Margulis, and John Coltrane. The first is the father of philosophy; the second, the mother of biology; the third,

the holy ghost of the highest art, music. What made John Coltrane so great? It was not his playing but the idea in his playing. Whenever he blows, you feel as if the construction, the improvement, the refinement of this idea has been resumed. Tonight, saxophonist Steve Griggs, bassist Evan Flory-Barnes, and drummer Gregg Keplinger will perform music inspired by this great American ghost. There will also be conversation between Griggs and Yashuhiro Fujioka, a Coltrane scholar. **CM** *The Royal Room, \$12/\$15, 8:30 pm*

MARCH 14

Pierre Bensusan

French Algerian acoustic guitarist Pierre Bensusan, whom the *LA Times* described as “one of the most unique and brilliant acoustic guitar veterans in the world music scene today,” comes to Seattle on his 40th anniversary world tour. *The Royal Room, \$20/\$23, 7 pm*

MARCH 15

Earshot Jazz Presents:

Seattle Jazz Awards

Since 1990, Earshot Jazz's Golden Ear Awards has recognized the accomplishments of Seattle jazz artists during the previous year and inducted significant artists into Seattle's Jazz Hall of Fame. Performances from Eugenie Jones—who herself is nominated for Northwest Vocalist and Northwest Recording of the Year—and her band will bookend the awards ceremony. *The Royal Room, \$5/\$10, 7 pm*

MARCH 16

Piano Starts Here: Fundraiser

In order to raise funds to repair the Royal Room's signature Steinway B piano, 20 of Seattle's best jazz pianists will perform the works of some of the all-time most prolific composers. *The Royal Room, \$8-\$12, 7 pm*

MARCH 17–20

Earl Klugh

Grammy-nominated Earl Klugh is one of the top acoustic guitar players of our day. *Jazz Alley, \$33.50, 7:30 pm*

MARCH 24

Greg Ruby & the Rhythm Runners

Seattle-based guitarist Greg Ruby and the Rhythm Runners will perform the unrecorded songs of Seattle jazz composer Frank D. Waldron, whom Ruby calls “one of the most important yet unknown figures in early Seattle jazz.” *Kerry/Poncho Hall, \$15, 8 pm*

MARCH 24–27

Madeleine Peyroux

The jazz singer-songwriter and guitarist is touring in support of her anthology, *Keep Me in Your Heart for a While: The Best of Madeleine Peyroux*. *Jazz Alley, \$40.50, 7:30 pm*

MARCH 25

Hot Java Cool Jazz

All of the proceeds from tonight's jazz-stravaganza go toward the music programs of the schools whose students will be performing: Edmonds-Woodway, Garfield, Mount Si, Mountlake Terrace, and Roosevelt High Schools. *Paramount Theatre, \$27, 7 pm*

MARCH 28

Twelfth Annual Seattle-Kobe Female Jazz Vocalist Audition

The winners, one high school and one adult female jazz vocalist, will be flown to Kobe, our sister city in Japan, for the May 2015 Kobe Shinkaichi Jazz Queen Contest. *Jazz Alley, \$15, 6 pm*

MARCH 29–30

Davina & The Vagabonds

Jazz/blues/roots group Davina and the Vagabonds are known for their “New Orleans charm, Memphis soul swagger, dark theatrical moments that evoke Kurt Weill, and tender gospel passages.”

Jazz Alley, \$25.50, 7:30 pm

APRIL 5–6

OMarch Sosa's Quarteto AfroCubano

Grammy-nominated, Cuban-born pianist OMarch Sosa and his Quarteto AfroCubano celebrate the release of their new album.

Jazz Alley, \$29.50, 7:30 pm

APRIL 12–13

Kenny Werner and Joyce Moreno

Pianist Kenny Werner, who was awarded the 2010 Guggenheim Fellowship Award for his “musical journey” *No Beginning No End*, teams up with Brazilian singer-songwriter Joyce Moreno.

Jazz Alley, \$29.50, 7:30 pm

APRIL 14

Jane Monheit

Grammy-nominated vocalist Jane Monheit pays tribute to legendary singer/scat queen Ella Fitzgerald.

Jazz Alley, \$31.50, 7:30 pm

APRIL 16

Seattle Repertory Jazz Orchestra presents Bill Holman: The Composer's Composer

Jazz master Bill Holman will lead the Seattle Repertory Jazz Orchestra in works he composed for the likes of Stan Kenton, Woody Herman, and Count Basie.

Benaroya Hall, \$15-\$48, 7:30 pm

APRIL 26

Esma Redzepova & Folk Masters

Macedonian singer Esma Redzepova takes the stage for a night of Romani tunes.

The Royal Room, \$28, 8 pm

APRIL 26–27

Oz Noy and Guests

Adventurous, Israeli-born guitarist/composer Oz Noy, who has toured and recorded with the likes of Harry Belafonte and Clay Aiken, will perform with bassist Jimmy Haslip and drummer Dave Weckl.

Jazz Alley, \$29.50, 7:30 pm

APRIL 28–MAY 1

Kenny G

Grammy-winning, chart-topping saxophonist Kenny G, who grew up in Seward Park, returns to his roots.

Jazz Alley, \$60, 7:30 pm

MAY 5–8

★ Abdullah Ibrahim and Ekaya

Back in the 1980s, Zimbabwe Broadcasting Corporation operated only between 5 p.m. and midnight, and in the hour or so before programming started, the station would accompany the transmission test pattern with music. Often this music was by Abdullah Ibrahim, and often the tunes that flowed from the TV's speakers were either Ibrahim's exquisitely affirmative “Zimbabwe” or his masterpiece of jazz-jive “Mannenberg.” What Ibrahim accomplished as an artist was

to end the split between lyrical sensitivity and aggressive percussiveness. He is one of the giants of Africa. **CM** *Jazz Alley, \$33.50*

MAY 10–11

★ Cyrus Chestnut Trio

Baltimore-born Cyrus Chestnut is not an easy pianist to describe. He is technically brilliant but when he plays, it often sounds as if technique is not his main concern. Chestnut is the type who would prefer to say something badly that he wants to say rather than say well something that he does not want to say. Nevertheless, one always admires the way he handles a piano. It is like watching an experienced sailor on a yacht. He knows all of the ropes, all of the tricks, but prefers to use his instincts rather than maps. The boat is the same but the seas of his sounds are constantly changing. **CM** *Jazz Alley, \$27.50, 7:30 pm*

MAY 12–15

Bettye Lavette and Walter “the Wolfman” Washington

Elvis Costello says Bettye Lavette is “one of R&B's great under-acknowledged vocalists.”

Jazz Alley, \$33.50

MAY 17–18

Selwyn Birchwood Band

Lap-steel “monster” and guitar virtuoso Selwyn Birchwood takes the stage at Jazz Alley for two nights.

Jazz Alley, \$27.50, 7:30 pm

MAY 18–19

Jazz Innovations

Student jazz ensembles perform works by the icons of jazz and perform new works. *Brechamin Auditorium, Free, 7:30 pm*

MAY 19–22

Spyro Gyra

Jazz fusionists Spyro Gyra have performed more than 5,000 shows and released 31 albums in the last 40+ years. *Jazz Alley, \$30.50, 7:30 pm*

MAY 28

The Seales Brothers Band

Blues and jazz meet, meld, fuse, and congregate when the Seales Brothers get together.

The Royal Room, \$22, 8 pm

JUNE 2–4

IMPFest VIII

It's the eighth annual festival of improvised music from some of the best experimental improvisers in the game, from guitarist Bill Frisell to bassist Reid Anderson from the Bad Plus.

UW Meany Studio Theater, \$10-\$20, 7:30 pm

JUNE 7–8

The Bad Plus and Guests

Esteemed new jazz trio the Bad Plus, who have been called “equal parts amusing and awe-inspiring” by *Rolling Stone*, headline Jazz Alley. *Jazz Alley, \$29.50*

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Gerald Clayton, piano, Jazz Port Townsend

CHAMBER MUSIC SERIES
PORT TOWNSEND
Calder Quartet
Sunday, May 29, 2 PM
Wheeler Theater
Lucinda Carver, Artistic Director

VOICE WORKS
Public performances:
Thursday, June 30, 7:30 PM
USO Building
Friday, July 1, 7:30 PM
Wheeler Theater
Saturday, July 2, 7:30 PM
USO Building

FESTIVAL OF AMERICAN FIDDLE TUNES
Celebrating the 40th gathering!
Public performances:
Monday, July 4, 1:30 PM & 7 PM
Friday, July 8, 7:30 PM
Saturday, July 9, 1:30 PM
All performances in McCurdy Pavilion
Suzy Thompson, Artistic Director

WRITERS' CONFERENCE
PORT TOWNSEND
July 17-24
Free readings are open to the public at the Wheeler Theater.
Details: centrum.org/writers
Sam Ligon, Artistic Director

JAZZ PORT TOWNSEND
Friday, July 29, 7:30 PM
Saturday, July 30, 1:30 PM
Saturday, July 30, 7:30 PM
All performances in McCurdy Pavilion
John Clayton, Artistic Director

JAZZ IN THE CLUBS
Thursday, July 28, 8-11 PM
Friday July 29, 10-12:30 AM
Saturday, July 29-30, 10 PM-12:30 PM

ACOUSTIC BLUES FESTIVAL
PORT TOWNSEND
Acoustic Blues Showcase
Saturday, August 6, 1:30 PM
McCurdy Pavilion
Jerron Paxton, Artistic Director

BLUES IN THE CLUBS
Friday, Aug. 5, 8-12 PM and
Saturday, Aug. 6, 8-12 PM

UKULELE FESTIVAL
PORT TOWNSEND
Friday, Sept. 30, 7:30 PM
Saturday, October 1, 7:30 PM
All performances in Wheeler Theater
Marianne Brogan, Artistic Director

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THINGS TO DO SPRING

READINGS & TALKS

By Rich Smith and Julia Raban

MARCH 3
Nayomi Munaweera
Nayomi Munaweera (who won the Commonwealth Book Prize for her debut novel, *Island of a Thousand Mirrors*) will read from her newest work, *What Lies Between Us*.
Elliott Bay Book Company, Free, 7 pm

Word Works: Daniel Handler on Writing As Burglary
The dependably charming and wittily intelligent Daniel Handler (otherwise known as Lemony Snicket) will speak about “reading like a writer.”
Hugo House, \$12, 7 pm

MARCH 4
★ **Colleen McElroy**
Colleen McElroy (poet, novelist, editor and longtime UW professor) will read from her newest work, *Blood Memory*.
Elliott Bay Book Company, Free, 7 pm

Matt Ruff
Novelist Matt Ruff will read from *Lovecraft Country*, a story about Jim Crow America in the 1950s that blends the real-life horrors of racism with eerie science fiction.
University Book Store, Free, 7 pm

Young Artist Performance Event
Celebrate the progress of Abbey Arts Young Artists working towards building a career in the art world. Performances range from music to visual art to poetry.
Fremont Abbey Arts Center, \$5-\$10, 8 pm

MARCH 5
Saturday University: Buddhist Caves at Dunhuang
Mimi Gardner Gates, director emerita of the Seattle Art Museum, will speak about the area in western China that contains hundreds of caves, full of Buddhist wall paintings and sculptures, tucked away into the hills.
Asian Art Museum, \$10, 9:30 am

Rainier Valley Lit Crawl #3
The Rainier Valley Lit Crawl, now in its third iteration, promises a night of literary entertainment by a diverse group of artists at several Southeast Seattle venues.
Various locations, Free, 5 pm

MARCH 6
★ **Shirin Ebadi: Fighting for Human Rights in Iran**
Activist and Nobel Peace Prize winner Shirin Ebadi will speak about her personal experience with injustice and her current take on the

human rights crises in Iran.
Campion Ballroom, \$5, 7:30 pm

MARCH 7
Doug Piotter
Former bank robber Doug Piotter will read from *Fixed: Dope sacks, dye packs, and the long welcome back*, a memoir spanning life events from his youth to his criminal spree and subsequent long-term imprisonment.
University Book Store, Free, 7 pm

Steve Olson with Steve Scher: The Untold Story of Mount St. Helens
Seattle-based author Steve Olson (*Mapping Human History*) and Steve Scher (former Town Hall Scholar in Residence and KUOW host) will discuss the surprising, geologically game-changing eruption of Mount St. Helens in 1980.
Town Hall, \$5, 7:30 pm

MARCH 8
The Ides of March
At The Inkwell presents *The Ides of March*, the first event in a new reading series. Joseph Ponepinto, Brian E. Langston, Chelsey Weber-Smith and Susan Rich will read, followed by an open mic.
Vermillion, Free, 6 pm

J. Anderson Coats, Marissa Meyer, Jessica Spotswood, and Leslye Walton
Celebrate the release of historical anthology *A Tyranny of Petticoats*, about women across centuries who didn't stay in “their place.”
University Book Store Bellevue, Free, 6 pm

Buddhism in Black America: A Global Perspective
This dialogue between Charles Johnson and Lama Choyin Rangdrol will cover “Buddhist philosophy and practice and its relevance for Black America.”
Bannan Auditorium, Seattle University, 7 pm

MARCH 9
Dana Spiotta
Dana Spiotta, author of National Book Critics Circle Award finalist *Stone Arabia*, will read from her latest work, *Innocents & Others*.
Elliott Bay Book Company, Free, 7 pm

MARCH 10
The Source: David B. Williams
David B. Williams, Burke Museum Educator and author of the new book *Too High and Too Steep*, will focus on the way Seattle's shoreline has been shaped by human presence, demonstrating that recent examples of attempts to engineer drastic geographic change (ahem, Bertha) aren't exactly



GASPAR-TRINGALE

WHAT IT IS: Susan Orlean. **WHEN:** March 10 at Hugo House. **WHY YOU SHOULD SEE IT:** Take Orlean's craft class and learn how to write so well that Meryl Streep will play you in a movie.



a new approach for our city.
Waterfront Space, Free, 5:30 pm

★ **A Craft Talk with Susan Orlean**
Orlean's been a staff writer for the *New Yorker* for more than two decades. During her tenure there she's written about many subjects, but primarily and most movingly about relationships between humans and non-humans. Within this realm, she looks deeply into subcultures—pigeon racers, animal actors, taxidermists—and reveals the human-like characteristics of animals and the animal-like characteristics of humans. Oh, and there was that one time when the Academy nominated Meryl Streep for an Oscar after playing Orlean in a Charlie Kaufman-written, Spike Jonze-directed film based on a best-selling book Orlean wrote called *The Orchid Thief*. Getting down to brass tacks about craft with a writer who's produced work in many genres should benefit writers of all stripes. After that talk, Claire Dederer, Hugo House instructor and author of the *New York Times* best-selling memoir, *Poser*, will lead a Q&A. **RS**
Hugo House, \$10, 7 pm

Rebecca Traister with Stephanie Coontz: 'All the Single Ladies' Are Taking
Rebecca Traister, author of *All the Single Ladies*, joins Stephanie Coontz (Director of Research and Public Education for the Council on Contemporary Families) to discuss single women and how they're not-so-secretly running the world.
Town Hall, \$5, 7:30 pm

Rebecca Traister with Stephanie Coontz: 'All the Single Ladies' Are Taking

Over
Rebecca Traister, author of *All the Single Ladies*, joins Stephanie Coontz (Director of Research and Public Education for the Council on Contemporary Families) to discuss single women and how they're not-so-secretly running the world.
Town Hall, \$5, 7:30 pm

MARCH 11
Dino Talk: Dinosaurs of the Lost Continent
Dr. Scott Sampson (host of the PBS KIDS series *Dinosaur Train*) will speak about the Western landmass of Laramidia and the creatures (and dinosaurs!) that once called it home.
Kane Hall, Room 130, Free, 7 pm

Wendy Newman
“Dating and relationship expert” Wendy Newman presents her book *121 First Dates: How to Succeed at Online Dating, Fall in Love, and Live Happily Ever After (Really!)*.
University Book Store, Free, 7 pm

MARCH 12
Saturday University: Multiple Lives of a Sacred Site in Bodh Gaya
David Geary, Professor of Anthropology at UBC, will speak about the meanings (political, economic, social,

religious) of the site of Buddha's enlightenment, the Mahabodhi Temple in Bodh Gaya.
Asian Art Museum, \$10, 9:30 am

★ **Daniel Clowes: Patience**
Cartoonist and writer Daniel Clowes will sign his newest graphic novel, *Patience*.
Fantagraphics Bookstore and Gallery, 6 pm

★ **Helen Oyeyemi**
Helen Oyeyemi (named one of Granta's best young British novelists) will read from *What Is Not Yours Is Not Yours*, a book of short stories.
Elliott Bay Book Company, Free, 7 pm

MARCH 14
Lia Purpura
Poet and essayist Lia Purpura will read from her fourth collection of poems, *It Shouldn't Have Been Beautiful*.
Elliott Bay Book Company, Free, 7 pm

Charles Duhigg: How to Become 'Smarter, Faster, Better'
Pulitzer Prize winner Charles Duhigg will show you how to be a better and more productive human.
Town Hall, \$5, 7:30 pm

Padma Lakshmi
Padma Lakshmi (actress, TV personality, and host of *Top Chef*) will speak about her memoir *Love, Loss, and What*

We Ate.
Town Hall, \$5, 7:30 pm

MARCH 14–15
The Flux Salon: Hookman
This performance of “existential slasher comedy” *Hookman* by Lauren Yee is the season opener of The Flux Salon, a series of live performances in (sometimes) secret venues around Seattle.
Nordo's Culinarium, 8 pm

MARCH 15
★ **Design In Depth: The New Regionalism**
How will Seattle's growth affect the architecture and design of the city? What will the new norms become? Hear some educated guesses.
Center for Architecture & Design, \$15, 6:30 pm

George Divoky: Notes from a Warming, Changing Arctic
Seattle biologist and Friends of Cooper Island founder George Divoky will speak about the negative impacts of climate change on the seabirds and polar bears of Alaska's remote Cooper Island, as well as what Divoky believes the future holds for the Arctic.
Town Hall, Free, 7 pm

Michael 'Wanz' Wansley
Learn about *#TheBookofWanz* from Michael “Wanz” Wansley himself, the hip-hop art-

ist who became instantly famous after he was featured on “Thrift Shop” by Macklemore and Ryan Lewis.
University Book Store, Free, 7 pm

Hiphop as a Vehicle for Activism
Northwest hip-hop artists will speak about how they incorporate progressive action into their art and performance.
Museum of History & Industry (MOHAI), \$5, 7:30 pm

MARCH 15–20
★ **APRIL Festival**
Now in its fifth year, the APRIL Festival (which happens every March!) celebrates the work of small press publishers by throwing innovative, substantive, and boozy book events that you actually want to attend. Aside from their beloved perennial competitive storytelling competition, “A Poet, a Playwright, a Novelist, and a Drag Queen,” you'll want to make sure to check out “*Dear Jenny, We Are All Find: APRIL + Vignettes*.” For that event, Vignettes picks a handful of local artists to transform nationally acclaimed poet and essayist Jenny Zhang's book of poems into a room full of art. But everything on APRIL's dance card looks pretty solid. David Schmader's live video essay at the Frye is bound to be smart and hilarious, and the “Fireside Chat” with Cedar Sigo at the Sorrento Hotel will delight poetry nerds looking to escape the chilly March winds. The festival closes with a book expo (featuring books from 50+ independent presses) at Hugo House. **RS**
Various locations

MARCH 16
★ **A. Igoni Barrett**
A. Igoni Barrett (author of *Love Is Power, or Something Like That*) will read from his newest book, *Blackass*.
Elliott Bay Book Company, Free, 7 pm

J.A. Jance with Glen Erik Hamilton
J.A. Jance will read from, discuss, and sign *Clawback*, the eleventh novel in her *Ali Reynolds* series.
University Book Store Mill Creek, Free, 7 pm

MARCH 17
★ **Irish Wake for Lost Seattle Places**
Mourn the lost city of Seattle, all grungy and quirky and gay, at this multidisciplinary arts showcase featuring 19 readings, three musical performances, short films, an art exhibit, and a drag show.
Lovecitylove, Free, 6 pm

★ **Lauren Weedman: Fresh Perspectives on Having It All**
Alumna of the Seattle theater scene and former *Daily Show* correspondent Lauren Weedman (*A Woman Trapped in a Woman's Body*) will talk intimately about her life in a candid conversation



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THINGS TO DO READINGS

with Dan Savage.
Town Hall, \$5, 7:30 pm

MARCH 19
Saturday University: Restoring Historic Gardens From Cairo to Delhi
Shiraz Allibhai will speak about the Aga Khan Trust for Culture (of which he is deputy director) and its projects from Cairo to Delhi that combine community development with park restoration.
Asian Art Museum, \$10, 9:30 am

Minh Nguyen: A City's Disposition
Exhibition developer and community organizer Minh Nguyen will speak about Seattle's urban space in the context of its changes, both recent and long settled, and ask: what would it take to change the behavioral trajectory of a city?
Henry Art Gallery, Free, 1 pm

Juan Thompson
Juan Thompson (son of the late, great Hunter Thompson, an American author and the founder of gonzo journalism) will read from his memoir *Stories I Tell Myself*.
Elliott Bay Book Company, Free, 7 pm

MARCH 20
Collaborative Novels 101
Learn about the tricky process of collaborating on a single fictional work from people who have actually done it.
University Book Store, Free, 3 pm

Fiddler at 50: A Musical Tradition
Journalist, scholar, and author Alisa Solomon discusses the making of *Fiddler on the Roof*.
Stroum Jewish Community Center (Mercer Island), \$5-\$10, 3:30 pm

MARCH 21
★ Janette Sadik-Khan with Mayor Ed Murray: Implementing an "Urban Revolution"
Janette Sadik-Khan, former New York City transportation commissioner, and Mayor Ed Murray will discuss the potential transportation changes in Seattle's future.
Town Hall, \$32/couple, 7:30 pm

Sean Carroll: Understanding Life's Ecological Rules
Genetic researcher Sean Carroll (*Endless Forms Most Beautiful*) gives a talk that will connect the systems in your own body with those governing the Serengeti.
Town Hall, \$5, 7:30 pm

MARCH 22
Dr. Rick Hanson
Dr. Rick Hanson speaks about *Mindful Cultivation*, the process of increasing the intensity with which good experiences are encoded into our neural networks—and therefore diminish the overall impact that our negative experiences have on our lives.
Kane Hall, Room 130, Free, 7 pm

★ Writers Under the Influence: Octavia Butler
In this literary tribute to a science fiction legend, Nisi Shaw, Vonda N. McIntyre, Gabriel Teodros, Quenton Baker, and Caren Gussoff will honor Octavia Butler's influence with readings, discussions, and more.
Hugo House, Free, 7 pm

MARCH 20-22
★ National Geographic Live: Rhinos, Rickshaws, and Revolutions
Award-winning photographer Ami Vitale will speak about her travels,

personal journeys, and artwork that connects nature to human interest stories.
Benaroya Hall, \$20-\$40, 2 pm

MARCH 22
Race, Justice, and Democracy
Audience and panel members will address the relationships between police and communities of color, institutional racism, and other local systematic issues.
Town Hall, Free, 7:30 pm

MARCH 22, MAY 17
★ Salon of Shame
Writing that makes you cringe ("middle school diaries, high school poetry, unsent letters") is displayed with unapologetic hilarity.
Theatre Off Jackson, 8 pm

MARCH 23
Bert Ashe
Author and University of Richmond professor Bert Ashe will read from *Twisted: My Dreadlock Chronicles*, a personal and cultural depiction of black male identity as it intersects with social understandings of hair.
Elliott Bay Book Company, Free, 7 pm

★ Complex Exchange: Power & Privilege
City of Seattle organizer Rahwa Habtee, dancer Dani Tirrell, and our own Charles Mudede come together for an evening of conversation in this series dealing with race, power, and the politics of representation as they relate to artistic depictions like those at SAM (*Kehinde Wiley*) and NAAM (*The Harmon & Harriet Kelley Collection*). This iteration, the second in the series, will focus on questions of power and privilege.
Seattle Art Museum, Free, 7 pm

Robert J. Sawyer
Robert J. Sawyer will read from his latest sci-fi novel, *Quantum Night*, about an experimental psychologist who realizes his own memory might not be as reliable as he once believed.
University Book Store, Free, 7 pm

★ Emily St. John Mandel
Emily St. John Mandel (*The Singer's Gun*, *Last Night in Montreal*) will talk about the inspiration and making of *Station Eleven*, a National Book Award-nominated work.
Town Hall, \$15, 7:30 pm

Lois Leveen: 'Juliet's Nurse,' Shakespeare's Legacy
Lois Leveen, author of *The Secrets of Mary Bowser*, delves into the endearingly bizarre character of the nurse from Shakespeare's *Romeo and Juliet*.
Town Hall, \$5, 7:30 pm

MARCH 24
Family Matters: Works in Progress
Six local writers will read candid, shocking, and heartwarming creative nonfiction about their families.
Hugo House, 7 pm

Somini Sengupta
Somini Sengupta, a United Nations correspondent for the *New York Times*, will read from *The End of Karma: Hope and Fury Among India's Young*.
Elliott Bay Book Company, Free, 7 pm

Nancy Unger: The Unfaltering Sway of Women in Politics
Nancy Unger will speak about the enduring legacy of women in politics through the story of lawyer and suffrage activist Belle



WHAT IT IS: Lauren Weedman. **WHEN:** March 17 at Town Hall. **WHY YOU SHOULD SEE IT:** Lauren Weedman and Dan Savage talk about what it's like to be two of the funniest people currently living.

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La Follette.
Town Hall, \$5, 7:30 pm

MARCH 26
★ Tiffany Midge with Chrystos and Storme Webber
Poet Tiffany Midge (*Outlaws, Renegades and Saints; Diary of a Mixed-up Halfbreed*) will read from her latest collection, *The Woman Who Married a Bear*. She will be joined by fellow poets Chrystos and Storme Webber.
Elliott Bay Book Company, Free, 7 pm

MARCH 28
★ Cynthia D'Aprix Sweeney
Cynthia D'Aprix Sweeney will read from her debut novel, *The Nest*—a book that was the subject of a contentious bidding war that ended with a seven-figure deal from Ecco Press.
Elliott Bay Book Company, Free, 7 pm

Wendell Potter and Nick Penniman
Wendell Potter and Nick Penniman, the authors of *Nation on the Take*, will discuss campaign finance reform and citizen activism.
Town Hall, \$5, 7:30 pm

Dr. Quintard Taylor, Jr.
For the fifth annual Denny Lecture, Dr. Quintard Taylor, Jr. will speak about Seattle's history and changing demographics.
Museum of History & Industry (MOHAI), \$10, 7 pm

Kirstin Valdez Quade
Kirstin Valdez Quade will read from her highly anticipated and critically

acclaimed debut, *Night at the Fiestas*.
University Book Store, Free, 7 pm

MARCH 30
Helen Simonson
Helen Simonson will read from her latest novel, *The Summer Before the War*, which conveys vast concepts through the intricate realities of a small English town.
Third Place Books, 7 pm

Naja Marie Aidt
Multinational, multilingual poet and writer Naja Marie Aidt (*The Things We Don't Do*) will read from her first novel, *Rock Paper Scissors*.
Elliott Bay Book Company, Free, 7 pm

★ Gary Faigin, Negarra A. Kudumu, and Maikoioy Alley-Barnes: The Subversive Art of Kehinde Wiley
A panel discussion about the racial, social, and artistic questions that Kehinde Wiley's paintings raise, coinciding with Kehinde's exhibition at the Seattle Art Museum. Featured panelists include Gage co-founder Gary Faigin, Frye Museum Education Director Negarra A. Kudumu, and writer, artist, and filmmaker Maikoioy Alley-Barnes.
Town Hall, \$5, 7:30 pm

Michael Waldman: Winning 'The Fight to Vote'
NYU's Michael Waldman (author of *The Second Amendment* and president of Brennan Center for Justice) will speak about the significance of both

having *and* using the right to vote.
Town Hall, \$5, 7:30 pm

MARCH 31-APRIL 1
PostSecret: The Show
Frank Warren, creator of the insanely popular book/series/internet obsession *PostSecret*, will deliver one of his multimedia presentations about what we decide to (or not to) confess.
Washington Center for the Performing Arts and Pantages Theater

Rick Bass
The quietly powerful author and environmental activist will read from his book *For a Little While*.
Elliott Bay Book Company, Free, 7 pm

APRIL 1-2, APRIL 8-9
The Mis-Education of the Well-Meaning Liberal
This collaborative performance event exploring social justice topics, from race to adoption to education to gentrification, will feature stories by six writers, each exploring different themes.
Rainier Valley Cultural Center, \$20, 7 pm

APRIL 2
★ Noriko Manabe
Noriko Manabe will read from *The Revolution Will Not Be Televised: Protest Music After Fukushima*, a book about social movements that erupted after the Fukushima nuclear accident.
Elliott Bay Book Company, Free, 7 pm

APRIL 4
★ Rob Spillman
Rob Spillman reads from his new memoir, *All Tomorrow's Parties*, then gives a talk titled "Editor, Edit Thyself."
Elliott Bay Book Company, \$10

Brian Castner
In *All the Ways We Kill and Die: An Elegy for a Fallen Comrade, and the Hunt for His Killer*, Brian Castner examines the changing nature of military strategy and technology after the Iraq war.
Third Place Books, 7 pm

Rose Alley Press
Celebrate Seattle's Rose Alley Press with poets Victoria Ford, Donald Kentop, Douglas Schuder, Joannie Stangeland, and Rose Alley Press founder David D. Horowitz.
University Book Store, Free, 7 pm

APRIL 5
Lesley Hazleton
Agnosticism is more than uncertainty—"accidental theologian" Lesley Hazleton explains that it's an active and engaged approach to religion.
Town Hall, \$5, 7:30 pm

★ Touré
In addition to his roles as a journalist, a culture critic, a co-host of *The Cycle* on MSNBC, and an extremely prolific Tweeter, Touré's also the author of *Who's Afraid of Post-Blackness: What It Means to Be Black Now*. In a recent interview with medi-

abistro.com, he described the term "post-blackness" as a "conception of blackness where the identity options are infinite." He's specifically interested in what the notion of "blackness" signifies within African American communities, and how the concept expresses itself through language, culture, and criticism. His talk, "Microaggression: Power, Privilege, and Everyday Life," however, will focus on the everyday racism that people of color endure while just standing on line at the grocery store. **R5**
Kane Hall, Room 130, \$5, 7:30 pm

APRIL 7
★ Killer Mike
Killer Mike (rapper, musician, MC, and social activist) will speak about his work, both musical and social/political.
HUB Ballroom, \$25, 7 pm

APRIL 9
Saturday University: Dimensions of Conservation at Dunhuang
Neville Agnew from the Getty Conservation Institute will speak about the challenges of protecting the vast quantity of Buddhist artwork that resides in hundreds of caves in western China.
Asian Art Museum, \$10, 9:30 am

Crepax Exhibition and Book Launch Party
Fantagraphics presents an exhibition and book launch party for Italian cartoonist Guido Crepax (1933-2003), known for his depictions of heroines as well as his retellings of literary classics.
Fantagraphics Bookstore and Gallery, Free, 6 pm

APRIL 10-12
★ National Geographic Live: I Bought a Rainforest
Join photographer/videographer/artist Charlie Hamilton James in this trek across North America. James is known for immersing himself on set in rural locations.
Benaroya Hall, \$20-\$40, 2 pm

APRIL 11
Sonny Liew
Comic artist/illustrator Sonny Liew will read from *The Art of Charlie Chan Hock Chye*, a graphic novel history of a comic book artist, as well as a history of Singapore's road to independence.
Elliott Bay Book Company, Free, 7 pm

The Property Brothers: Finding and Fixing Your Perfect House
Jonathan and Drew Scott, famous from HGTV's *The Property Brothers*, will give you the lowdown on what to do when exchanging or structurally changing a house.
Town Hall, \$5, 7:30 pm

★ Sarah Bakewell: The Modern Applications of Existentialism
Sarah Bakewell will focus on existentialism, looking at its influence on social and political movements and calling for a more pervasive under-

THINGS TO DO READINGS

standing of the philosophy.
Town Hall, \$5, 7:30 pm

APRIL 12

Gene Kopelson

Gene Kopelson will speak about *Reagan's 1968 Dress Rehearsal*, a book depicting a protest in response to Reagan's 1967 visit to Yale University.
Town Hall, \$5, 6 pm

Jacqueline Woodson

To wrap up this year's "Women You Need to Know" series, Seattle Arts & Lectures presents poet Jacqueline Woodson (*Brown Girl Dreaming*).
Town Hall, \$15, 7:30 pm

APRIL 13

Collaboration I Connectivity

The Northwest African American Museum invites musician Cristina Orbe and organizer Karen Toering to an evening of conversation, in a series dealing with race, power, and the politics of representation as they relate to artistic depictions like those at SAM (*Kehinde Wiley*) and NAAM (*The Harmon & Harriet Kelley Collection*).
Northwest African American Museum, Free, 7 pm

APRIL 14

The Source: Jeff Cordell

Jeff Cordell (research scientist at UW's Wetland Ecosystem Team) will speak at *The Source*, a trio of springtime waterfront talks on art, ecology, and history. Tonight, Cordell will speak about his work to support salmon habitat and migration with the Elliott Bay Seawall Project.
Waterfront Space, Free, 5:30 pm

APRIL 15

Hugo Literary Series: All's Fair in Love and War

Andrew Sean Greer, fiction writer Claire Vaye Watkins, and New York-born poet and spoken-word performer Roberto Ascalon will share new work on the theme "All's fair in love and war," accompanied by Alex Osuch's experimental electronic music.
Hugo House, \$25, 7:30 pm

APRIL 16

★ Intruder #19 Release Party

Celebrate the latest (and the next to last!) release of the *Intruder*, a free comic newspaper, with the

artists who created it.
Push/Pull, Free, 6 pm

MARCH 21–APRIL 17

First Folio! The Book that Gave Us Shakespeare

The Central Library presents *First Folio! The Book that Gave Us Shakespeare*, on tour from the Folger Shakespeare Library, an exhibit containing the first collected edition of Shakespeare's plays, published seven years after his death. It features 36 classic plays, many of which would have been lost without this text.
Central Library, Free

APRIL 19

★ Pablo Neruda's Lost Poems

When news hit that archivists at the Pablo Neruda Foundation found a box containing 20 previously untranslated poems by the inimitable and amorous Chilean poet, the hearts of may readers did what spring does to the cherry trees. The worry in these kinds of situations is that the poems will be bad, but Seattle civic poet Claudia Castro Luna gave voice to a few of them at the Copper Canyon Christmas party last December, and they hold up quite well—he's still got those surreal turns, those surprising images, and that intoxicating tone of wonder and possibility. At McCaw Hall, Copper Canyon Press will give these poems their full English-language debut. Grab your partner—or, better yet, go stag and lonely—and get ready to bask in the light of Neruda's hidden flowers. **RS McCaw Hall, \$15-\$60, 7:30 pm**

APRIL 20

Juan Williams with Steve Scher: The Founding Fathers of Modern America

FOX political analyst Juan Williams will join KUOW's longtime host Steve Scher for a discussion of "contemporary Founding Fathers," including Eleanor Roosevelt and Thurgood Marshall.
Town Hall, \$5, 7:30 pm

Peggy Orenstein: Teaching Girls About Sex

Peggy Orenstein will talk about teaching girls about sex, explaining her views on STIs, LGBTQ-specific concerns, porn, purity pacts, hook-up culture, proper sex

ed, rape, and more.
Town Hall, \$5, 7:30 pm

APRIL 21

★ Hoa Nguyen: A Bagley Wright Lecture Series Event

Hoa Nguyen will explore the idea of "teaching poetics" and consider the meaning of creative writing studies.
Hugo House, 7 pm

Red Lineage Workshop Tour

Red Lineage, presented by artist and poet Natasha Marin and Hugo House, is an original, adaptable, and constantly echoing poem that allows uniquely personalized versions and performances.
Seattle Art Museum, Free, 7 pm

★ Teju Cole

Seattle Arts & Lectures presents PEN Award-winning writer, art historian, and photographer Teju Cole. His most recent work is a novella called *Every Day is for the Thief*.
Town Hall, \$5-\$60, 7:30 pm

APRIL 22

Aimee Mann and Billy Collins

This event pairs indie powerhouse Aimee Mann with former U.S. Poet Laureate Billy Collins, promising performances of both music and poetry.
Pantages Theater, \$29-\$79, 7:30 pm

APRIL 25

★ Chris Hedges: The Algebra of Revolution

In 2002, radical and righteous socialist Chris Hedges won a Pulitzer Prize for covering global terrorism as part of a team working for the *New York Times*, for whom he was a foreign correspondent for 15 years. He gave up the Gray Lady to start his own show, *Days of Revolt*, and to write for Truthdig. His talk, "The Algebra of Revolution," which shares a title with a Marxist anthology from John Rees, cites the rise of domestic terrorists on the right and complacent elites on the left as markers of the end of our capitalist democracy and the beginning of a violent era of messy revolt. If you seek instruction for resistance, then grab your favorite Marcuse paperback and get yourself to Town Hall. **RS Town Hall, \$5, 7:30 pm**

APRIL 26

Henry Petroski: Rebuilding America's Crumbling Infrastructure

The Alaskan Way Viaduct is not alone in its potential hazards.

Historian, author, and failure analysis engineer Henry Petroski (*The Essential Engineer*) demonstrates the way that physical infrastructure is failing across the board in many US locations, and outlines his long-term political plan to acquire funds and power to change the situation.
Town Hall, \$5, 7:30 pm

APRIL 28

Explore the Wild Edge with Florian Schulz

Nature photographer and conservationist Florian Schulz will join Chip Giller of *Grist* for a Q&A and talk on his Schulz's latest release, *The Wild Edge: Freedom to Roam the Pacific Coast*.
Benaroya Hall Recital Hall, \$20, 7:30 pm

APRIL 30

Indie Bookstore Day

Celebrate local booksellers—the people who are so, so much more interesting than the Amazon webpage, and who work much harder to bring you great literature—at Indie Bookstore Day.
Elliott Bay Book Company

MAY 1

Hollywood's Exodus Explored Anew

Film scholar Foster Hirsch, a man with a serious movie and theater obsession who has written 16 books to prove it, delivers a lecture following their screening of *Exodus* (1960).
Stroum Jewish Community Center (Mercer Island), \$5-\$10, 2 pm

MAY 2

Pamela Haag

Author and historian Pamela Haag (*Marriage Confidential*) will speak about her book *The Gunning of America: The Business and the Making of American Gun Culture*.
Town Hall, \$5, 7:30 pm

MAY 4

Complex Exchange: Media I Representation

SAM hosts the final event in *Complex Exchange*. The guests, organizer Elmer Dixon and Stranger Genius Award-winning artist C. Davida Ingram, will focus their discussion on issues of media and representation.
Seattle Art Museum, Free, 7 pm

MAY 5

Kate Tempest

The acclaimed poet and rapper reads from her debut novel *The Bricks that Built the Houses*, a

"multi-generational tale of drugs, desire and belonging."
Elliott Bay Book Company, Free, 7 pm

Geoff Manaugh

Geoff Manaugh will speak about *A Burglar's Guide to the City*, a book that promises to transform your urban afternoon stroll into a potential prowling (or superhero crime-stopping) spree.
Town Hall, \$5, 7:30 pm

MAY 6

Peter Willcox

Peter Willcox will speak about his book *Greenpeace Captain: My Adventures in Protecting the Future of Our Planet*.
Town Hall, \$5, 7:30 pm

MAY 7

Listen to Your Mother Seattle presents Original Stories Celebrating Motherhood

On the day before Mother's Day, participate in (or just watch) this storytelling event centered on being or having a mom.
Town Hall, \$18, 1:30 pm

MAY 9

David Rolf

Labor union leader David Rolf will give talk about *The Fight for Fifteen*, a book about raising the minimum wage.
Town Hall, \$5, 7:30 pm

MAY 10

Therese Huston

Therese Huston will speak about *How Women Decide*, a cultural and psychological analysis of the complicated, socially careful decision-making that women deal with on a daily basis.
Town Hall, \$5, 7:30 pm

Six Pack Series

Washington Ensemble Theatre hosts a tipsy and raucous literary reading/party featuring work by playwrights, poets, and fiction writers. Outrageous work welcome.
12th Avenue Arts

MAY 11

Martha Rosler: Below the Surface Artist Lecture

Martha Rosler will speak about her fine art/activist poster compilation *Below the Surface*, on exhibit at SAM.
Seattle Art Museum, 7 pm

MAY 12

★ The Source: Martha Rosler

The Source, a trio of springtime waterfront talks on art, ecology,

and history, (re)-presents Martha Rosler's *Seattle: Hidden Histories* (1991): a series of short public service announcements created with local indigenous leaders, linguists, historians, and community members.
Waterfront Space, Free

MAY 13

★ Claudia Rankine

It's hard to overstate the impact of Claudia Rankine's work on American poetry over the course of the last five years or so. In 2011, she confronted sometime colleague and fellow poet Tony Hoagland for writing a poem that contained racist sentiments. That poem was called "The Change," and, in many ways, their exchange reinvigorated—or at least brought national attention to—a conversation about race, poetry, and the lack of diversity in the literary world, a conversation that thankfully continues apace today. *Citizen: An American Lyric*, a collage of images and poems about microaggressions and the limitations of language and the experiences of POCs living in a white supremacist culture, was published in 2014 and won the National Book Critics Circle Award in poetry. Since the book's release, the first thought that enters my head when I hear news of a police officer gunning down another (and another, and another) unarmed black man comes from this book. She writes: "because white men can't / police their imagination / black men are dying." **RS McCaw Hall, \$15-\$60, 7:30 pm**

MAY 15-17

★ National Geographic Live: Ocean Wild

Photographer Brian Skerry is an expert at capturing shots under the waves, having spent more than 10,000 hours underwater using his camera to portray rare and isolated creatures. Come for his wildlife photography, and stay for the educational material on the wonders of the sea.
Benaroya Hall, \$20-\$40, 2 pm

MAY 16

Andi Zeisler

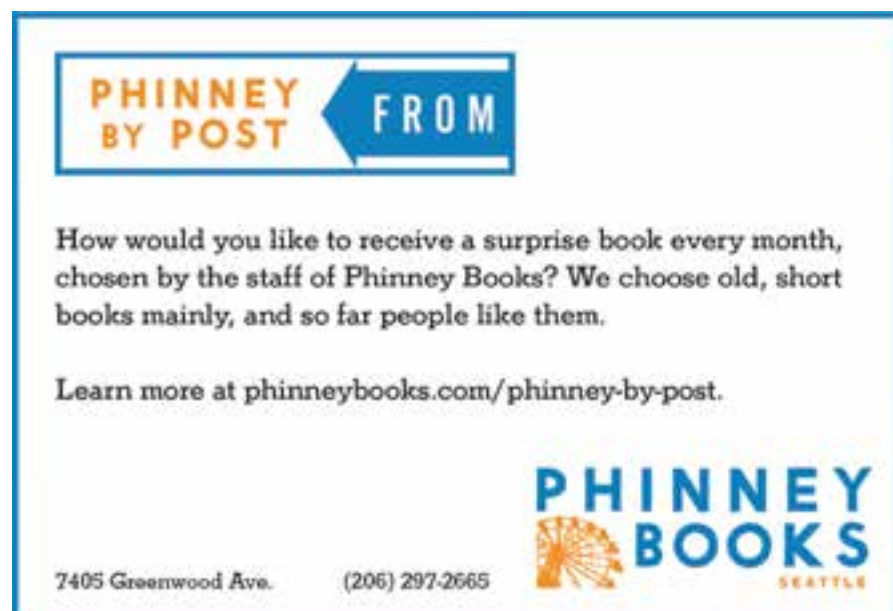
Andi Zeisler (co-founder and head creative/editorial honcho of *Bitch Media*) will speak about her newest book, *We Were Feminists Once: From Riot Grrrl to CoverGirl®, the Buying and Selling*



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of a Political Movement.
Town Hall, 7 pm

Louise Erdrich

Poet and author Louise Erdrich (who wrote National Book Award winner *The Round House*) talks about her book *LaRose*.
Town Hall, \$5, 7:30 pm

MAY 18

★ **Martha Rosler: Housing Is a Human Right**
The Central Library hosts this talk featuring the voices of people affected by Seattle's housing crisis.
Central Library, Free, 7 pm

Chris Guillebeau

Entrepreneur/writer/speaker Chris Guillebeau speaks about his newest release *Born for This: How to Find the Work You Were Meant to Do*.
Town Hall, \$5, 7:30 pm

Marieka M. Klawitter

The UW professor of Public Policy and Governance will give her talk titled "I'm Coming Out: Sexual Orientation and Gender Identity in the US."
Kane Hall, Room 120, 7:30 pm

The Moth Mainstage

Five storytellers take the stage for a night of memoir-ish oral history, as part of radio sensation The Moth's Mainstage series.
Benaroya Hall, \$20-\$50, 7:30 pm

MAY 19

Chat Room: Who Is Net Art For?

This forum will attempt to answer South African artist Tabita Rezaire's question, "is the Internet a colonized space?" Does the internet anonymize, equalize, and connect—and/or is it just hierarchical and oppressive?
Northwest Film Forum, \$5-\$8

MAY 21

Karen Joy Fowler: We Are All Completely Beside Ourselves

This spring, we are all going to read Karen Joy Fowler's *We Are All Completely Beside Ourselves*, okay? Okay. It's part of Seattle Reads, an annual program to get the whole city reading the same book. Fowler (*The Jane Austen Book Club*) will visit Seattle Public Library locations from May 20-22.
Central Library, Free, 7 pm

MAY 23

An Evening with Siddhartha Mukherjee

Pulitzer Prize–winner Siddhartha Mukherjee presents his latest book, *The Gene*, about the connections between genetic type and factors like personality, disposition, and decision-making ability.
Town Hall, \$40-\$85, 7:30 pm

MAY 25

William Finnegan

New Yorker writer William Finnegan will read from his book *Barbarian Days: A Surfing Life*.
Elliott Bay Book Company, Free, 7 pm

MAY 26

Word Works: Domingo Martinez on Fearlessness

Domingo Martinez (*The Boy Kings of Texas* and *My Heart is a Drunken Compass*) will talk about fearlessness in writing.
Hugo House, \$5-\$12, 7 pm

Geoff Dyer with David Shields: Traveling for a Purpose

Acclaimed author Geoff Dyer presents *White Sands*, a compilation of Dyer's personal journeys.
Town Hall, \$5, 7:30 pm

MAY 26

Ignite Seattle 30

With five minutes and 20 PowerPoint slides, *Ignite Seattle* is back, presenting their fast-paced take on public speaking and education.
Town Hall, \$5, 8 pm

JUNE 5

Ruth Ozeki

Ruth Ozeki will read from the latest release in *The Face* series, a personal exploration of how the author's face has shaped and been shaped by her life.
Elliott Bay Book Company, Free, 3 pm

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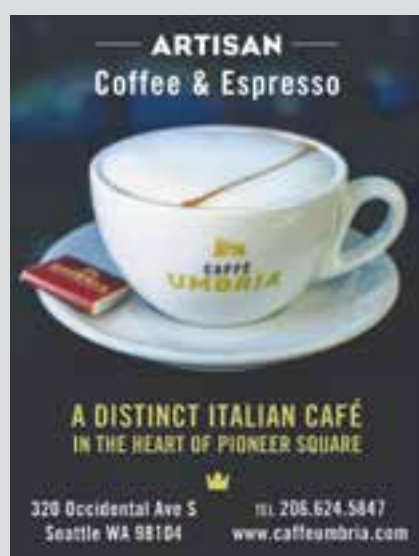
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WHAT IT IS: *Donnie Darko*. **WHERE:** March 31 at EMP. **WHY YOU SHOULD SEE IT:** At Campout Cinema, you get comfy in the Sky Church with your pillow and sleeping bag, and there is a bar and snacks like hot dogs and s'mores. Before the movie, there will be an acoustic performance of songs from the *Donnie Darko* soundtrack by wonderful musician Tomo Nakayama.

FILM

By Charles Mudede and Julia Raban

MARCH 2
Festival of (In)Appropriation
The annual Festival of (In)Appropriation highlights artistic, innovative, and inappropriate use of existing film or video footage.
Northwest Film Forum

Grease
A 1950s nostalgia musical smash that taught several generations of American kids about the popularity-building power of sluttiness.
Central Cinema

★ **Mulholland Drive**
Naomi Watts steals this 2001 David Lynch masterpiece that can only be referred to as “psychoerotic” noir.
Central Cinema

★ **Wim Wenders: Portraits Along the Road**
This six-week film retrospective offers screenings of 12 of German filmmaker and European Film Academy president Wim Wenders’s most influential films, spanning audience and genre with dramas, documentaries, and art-house favorites.
SIFF Film Center/Northwest Film Forum

MARCH 3
★ **Glam Rock Movie Night: Velvet Goldmine**
A 1998 drama about a glam rocker who fakes his own death, starring Jonathan Rhys Meyers, Christian Bale, and Ewan McGregor.
Central Cinema

★ **Salam Neighbor**
Chris Temple and Zach Ingrasci spent a month in Jordan with

Syrian refugees in the making of *Salam Neighbor*, their new documentary that tells individual stories from some of the 81,000 inhabitants of the refugee camp Za’atari.
SIFF Film Center

NT Live: Hangmen
Directed by Matthew Dunster, the play *Hangmen* is written by hilariously dark writer Martin McDonagh (*In Bruges*, *The Pillowman*).
SIFF Cinema Uptown & SIFF Film Center

MARCH 4
★ **Army of Darkness**
The third installment of the *Evil Dead* series continues to follow Bruce Campbell as Ash Williams, battling dead people in the Middle Ages.
Central Cinema

Back to the Future
A lovable 1985 time-travel flick, starring Michael J. Fox as Marty McFly, a teenager who is trying really, really hard not to have sex with his mom.
Central Cinema

★ **The Club**
This 2015 drama centers on four priests, a nun, and a clerical counselor. It was put forth as the Chilean entry for best foreign language film at the Academy Awards.
SIFF Cinema Uptown

Visual Chorus
At Visual Chorus, presented by Reed O’Beirne, a DJ or band will provide a live soundtrack to

accompany a variety of short films.
West of Lenin

★ **The Wave**
Norway’s best foreign language film entry at the Academy Awards, *The Wave* is a 2015 disaster film about a geologist who accidentally creates a tsunami.
SIFF Film Center

Men Go to Battle
The Seattle premiere of Zachary Treitz’s award-winning feature film about the Civil War.
Northwest Film Forum

MARCH 5
The Art of the Underdog
On Sundays and Wednesdays in March, Northwest Film Forum will screen films about artists who have gone underappreciated or work behind the scenes creating amazing work without stepping in the spotlight.
Northwest Film Forum

MARCH 6
★ **Harold and Lillian: A Hollywood Love Story**
Take a look at a part of the film industry that often goes overlooked in this documentary about storyboard artist Harold Michelson and film researcher Lillian Michelson.
Northwest Film Forum

★ **Love Between the Covers**
This documentary takes an investigative look at the creation and consumption of romance novels.
Northwest Film Forum

W.S. Merwin: Even Though the Whole World Is Burning
A documentary about W.S. Merwin, a deeply respected figure for both his environmental activism and writing.
SIFF Cinema Uptown

MARCH 10
★ **The Joy of Man’s Desiring**
I have a very strong feeling that this might be Denis Côté’s best film. All signs point in that direction. Côté

is a French Canadian and, in my opinion, he has a consistently hit-or-miss record. His new film takes on factory labor. It looks very closely at the relationship between humans and their machines without making any judgments about it. The human is the tool-making animal par excellence. Nothing compares to us. In the factory, we and our tools are almost one. **CM SIFF Film Center**

★ **The Mask You Live In**
The director of *Miss Representation* takes on American masculinity. How does it work? What is its language? Why is it so relentless? How is it reinforced by popular culture? The movie also looks at the close relationship between masculinity and mass shootings. All of this sounds very, very relevant. **CM SIFF Cinema Uptown**

Tasveer Reels: Stimulating Thinking Through Films & Arts
Tasveer and BAM present this series of South Asian films exploring a variety of artistic and cultural traditions, as well as related political/historical themes. Catch the next edition on May 12.
Bellevue Arts Museum

MARCH 11
★ **Bridesmaids**
The fast-paced script with amazing drunken airplane scenes and surprisingly funny poop jokes will lift up any dreary day.
Central Cinema

★ **Embrace of the Serpent**
Ciro Guerra’s *Embrace of the Serpent* was nominated for best foreign language film at this year’s Academy Awards.
SIFF Cinema Uptown

★ **Eye in the Sky**
See Alan Rickman in a new release, alongside Helen Mirren, Aaron Paul, and Barkhad Abdi.
Wide Release

Vox Docs Film Festival
The Vox Docs Film Festival features two days of recent, award-win-

ning documentaries from around the world.
Icicle Creek Center for the Arts, Leavenworth

The Wedding Singer
Adam Sandler and Drew Barrymore make a quirkily believable couple-to-be.
Central Cinema

★ **Puget Soundtrack: Lori Goldston Presents Echoes of Silence**
Cellist and composer Lori Goldston will create a live soundtrack for Peter Emmanuel Goldman’s *Echoes of Silence*.
Northwest Film Forum

MARCH 12
Seattle Web Fest
Northwest Film Forum welcomes web series creators and consumers for a day of screenings, panels, and more.
Northwest Film Forum

Madam Phung’s Last Journey
This 2014 documentary tells the story of a former monk mentoring a group of transgender singers and wondering about her legacy.
Northwest Film Forum

The True Cost
A documentary by Andrew Morgan about the creation and manufacturing of clothing.
Central Cinema

MARCH 14
Deli Man
You can’t watch a movie about Jewish deli food without being prepared, so Stroum already invited Seattle’s Goldbergs’ Deli to cater this screening of the 2014 documentary *Deli Man*, about the history of American delicatessens.
Stroum Jewish Community Center, Mercer Island

★ **Nosferatu (With Live Soundtrack by The Invincible Czars)**
The Invincible Czars will provide a rock/orchestral live soundtrack to F.W. Murnau’s 1922 vampire film *Nosferatu*.
SIFF Cinema Uptown

MARCH 17
Leprechaun in the Hood
Apparently the best movie in the *Leprechaun* series, with a stunning 33% on Rotten Tomatoes, *Leprechaun in the Hood* is about rappers accidentally unleashing a murderous Irish creature into their midst.
Central Cinema

MARCH 18
★ **Krish**
Despite its astonishingly low budget, this family drama blew audiences away at the SXSW Film Festival in 2015.
Wide Release

★ **Theory of Obscurity: A Film About The Residents**
Featuring observational footage and interviews, this documentary conveys the life and work of an extremely secretive sound and video collective.
SIFF Film Center

MARCH 19
★ **Better Off Dead**
Black comedy *Better Off Dead* stars John Cusack as a teenager driven mad with something like love.
Central Cinema

★ **Kiki’s Delivery Service**
A 1989 animated film by Hayao Miyazaki, about a young witch earning her keep with her broomstick.
Central Cinema

Science Fiction + Fantasy Short Film Festival (SFFSFF)
EMP Museum and SIFF present

SFFSFF, an annual juried festival of science fiction, fantasy, and horror shorts.
Cinerama / SIFF Cinema Uptown

Berlin Philharmonic: The Beethoven Project
This film/“pre-recorded event” features an interview with acclaimed conductor Sir Simon Rattle and members of the Berlin Philharmonic, followed by a concert of Beethoven’s nine symphonies.
Varsity

Puget Soundtrack: Ecstatic Cosmic Union presents The Dark Crystal
Musicians Ecstatic Cosmic Union will create a live soundtrack for Jim Henson’s *The Dark Crystal*.
Northwest Film Forum

MARCH 20
The Dying of the Light
A poorly received drama/thriller from 2014, directed by Paul Schrader and starring Nicolas Cage.
Northwest Film Forum

Missing People
A documentary by David Shapiro that tells a lengthy, spread-out story, beginning with a woman in the Manhattan art world who is completely consumed by the late Roy Ferdinand’s depictions of New Orleans in the 1990s.
Northwest Film Forum

Silent Movie Series: Western Double Feature
Watch two silent westerns in a row: *Hell’s Hinges*, about a “weak-willed minister,” and *The Americano*, based on Eugene P. Lyle, Jr.’s novel *Blaze Derringer*.
Washington Center for the Performing Arts, Olympia

MARCH 23
★ **Who Took Johnny**
A documentary about the first child to ever appear on a milk carton, Iowa paperboy Johnny Gosch, and the subsequent search for him that would last decades.
Varsity

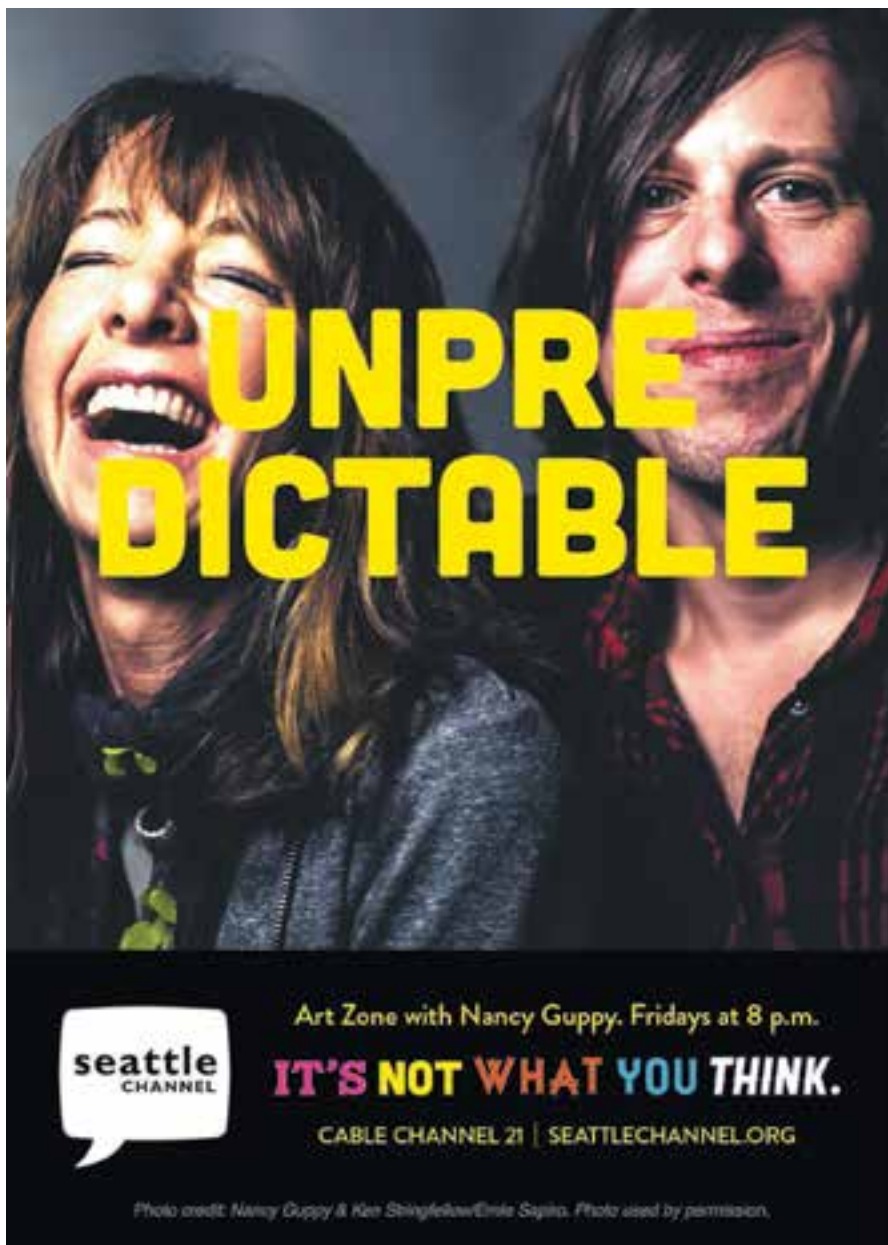
MARCH 25
Aferim!
A Romanian drama set in the early 19th century, directed by Radu Jude, and chosen as Romania’s entry for the best foreign language film at this year’s Academy Awards.
SIFF Film Center

★ **Ran**
Inspired by *King Lear* and centered on a Sengoku-era warlord, this critically acclaimed 1985 film directed by Akira Kurosawa is considered his last epic.
SIFF Cinema Uptown

★ **The Silence of the Lambs**
David Schmader called Jonathan Demme’s *The Silence of the Lambs* “the scariest movie ever to win a best picture Oscar.”
Central Cinema

★ **The Wizard of Oz**
The beloved tale of a young girl who travels to a faraway land and kills the first person she encounters.
Central Cinema

MARCH 31
★ **Campout Cinema: Donnie Darko**
Having studied *Donnie Darko* carefully a few times, I still can’t tell if the plot’s weird calculus—what actually happens, to whom, and where, and *when*—actually adds up to anything more than a semi-random sequence of related but unconnected events. What I can say, however, is that the film resonates with a uniquely American



kind of sadness. **SEAN NELSON
EMP**

The Room

A very strange Tommy Wiseau film that should probably be watched under the influence.

Central Cinema

APRIL 1

★ The Dark Horse

The drama *The Dark Horse*, about a brilliant Maori chess player with bipolar disorder, swept the 2014 New Zealand Film Awards, and in 2015 won best film at SIFF.

Wide Release

★ Keeping Up with the Joneses

Boring suburban white people become exciting spies in *Keeping Up with the Joneses*, starring Jon Hamm, Zach Galifianakis, and Isla Fisher.

Wide Release

★ The Last Dragon

This cult classic martial-arts musical from 1985 follows a martial-arts student in New York City.

SIFF Cinema Uptown

Seattle Deaf Film Festival 2016

Come to Northwest Film Forum for a weekend of English subtitled films about, for, and by the Deaf community, presented by Deaf Spotlight.

Northwest Film Forum

★ Take Me to the River

Martin Shore's *Take Me to the River* explores the musical history of Memphis through the creation of a new, collaborative album.

SIFF Film Center

APRIL 8

Ocean's Eleven

A crime caper about a ragtag group of criminals pulling a major three-casino heist.

Central Cinema

Work In Progress

Adam Sekuler's *Work In Progress* is a film about labor, shot in two-minute segments, that is constantly developing so that no two screenings are the same.

Northwest Film Forum

APRIL 9

Seijun Suzuki Retrospective

This film retrospective presented on Wednesdays at Northwest Film Forum and Sundays at Grand Illusion will highlight the works of Japanese director Seijun Suzuki, screening a number of thrillers about yakuza hit men (one of whom has an insatiable desire for the smell of boiled rice), alongside other works that focus on characters that include postwar prostitutes, cryptic ghosts, and poet/painter Takehisa Yumeji.

Northwest Film Forum/Grand Illusion

APRIL 10

Point Break

Don't worry—it's not the new release, it's the dependable 1991 version of this surfing/crime thriller starring Keanu Reeves.

Central Cinema

APRIL 11

Francofonia

Francofonia is a new drama about the Louvre (focusing on the period around World War II).

SIFF Cinema Uptown

The Many Faces of Sherlock Holmes

A free weekly film series that will explore just a few of the many different portrayals of Sherlock Holmes.

Central Library

APRIL 14

A Space Program

Artist Tom Sachs's *A Space*

Program is a pretend (and elaborately crafted) journey to Mars. If you miss it today, catch it tomorrow at SIFF Film Center.

Northwest Film Forum

APRIL 15

★ Barbershop: The Next Cut

When the whole #OscarsSoWhite storm hit, Ice Cube, a founding member of the hip-hop crew NWA, said that it was wrong for blacks to boycott the Oscars because movies were not about the awards but the fans. Who knew Cube had become such a Republican? (I hear LL Cool J is one too.) But clearly Cube is in the one percent and makes sure his bread is always buttered on the right side. *Barbershop: The Next Cut* was made with one function in mind: to put that extra butter on his slice of bread. **CM**

Wide Release

★ Everybody Wants Some

Richard Linklater is unstoppable. He makes movie after movie. But here is the big question: Are any of them interesting? This really is an important question. Why do we watch his movies? They are rarely beautiful, they rarely say things that are out of the ordinary. So, why Linklater? I can't answer that here, but his new movie, *Everybody Wants Some*, is a sports comedy drama. All of us, including myself, will watch it. **CM**

Wide Release

★ The Jungle Book

The newest version of *The Jungle Book* promises a live-action Mowgli alongside fantastical, expressive animals, and includes talents like Neel Sethi, Bill Murray, Ben Kingsley, Idris Elba, and Lupita Nyong'o.

Wide Release

APRIL 20

★ Puget Soundtrack:

Correspondents present House Instrumental band Correspondents will perform an original soundtrack to the 1977 Japanese horror movie *House*.

Northwest Film Forum

APRIL 22

Chantal Akerman

Retrospective

Feminist experimental filmmaker Chantal Akerman has been surrounded by recent, visible grief and pain, from her depiction of her dying mother (and Auschwitz survivor) in her latest film, *No Home Movie*, to Akerman's suicide in October of last year. This week-and-a-half-long retrospective combines a film about Akerman (*I Don't Belong Anywhere*) with screenings of her own films.

SIFF Film Center/Northwest Film Forum

APRIL 29

Etsuko Ichikawa: Radiating

Echoes - What Is Beautiful?

Etsuko Ichikawa's film deals with the aftermath (social, philosophical, personal) of Japan's massive 2011 earthquake and subsequent nuclear plant meltdown.

Jack Straw New Media Gallery

MAY 4

Campout Cinema: Spaceballs

A Mel Brooks goofball fantasy cult classic. **EMP**

MAY 6

Captain America: Civil War

The first film in this cycle, *Captain America: The First Avenger*, was entertaining; the second, *Captain America: Winter Soldier*, was basically unwatchable. The big question about the third film, *Captain America: Civil War* is: Will it be like the former or the latter? The

coin is flipping in the air. We will not know until the film lands on the screen. **CM**

Wide Release

Hockney

A documentary by Randall Wright about renowned British painter and photographer David Hockney.

SIFF Film Center

★ Men & Chicken

A slightly ominous-sounding Danish comedy from 2015 that explores the strange, terrifying, and potentially even funny ramifications of interspecies genetic engineering.

SIFF Cinema Uptown

MAY 7

★ Puget Soundtrack: Erin

Jorgensen Presents Daisies

Marimbist Erin Jorgensen will perform an original soundtrack to the 1966 Czechoslovak comedy-drama *Daisies*.

Northwest Film Forum

Translations: The Seattle

Transgender Film Festival

The tenth year of Seattle's transgender film festival includes *Game Face*, *Ascendance: Angels of Change*, and *Two 4 One*, as well as a live performance by Seattle band ManDate.

Northwest Film Forum

MAY 13

★ Snowden

Snowden tells the story of controversial public figure/activist/computer professional Edward Snowden, and stars Joseph Gordon-Levitt.

Wide Release

MAY 19

★ Seattle International Film

Festival

The 42nd year of SIFF brings 150,000 attendees to 25 days of more than 450 films from 90 countries.

SIFF Theaters

MAY 20

★ Belladonna of Sadness

A psychedelic 1973 anime film with a dragging tempo that still manages to provide plenty of sex, violence, and intrigue.

Northwest Film Forum

MAY 22

★ Campout Cinema: Star Trek

II: The Wrath of Khan

EMP presents this screening of *Star Trek II: The Wrath of Khan* (considered by some the best in the *Star Trek* franchise).

EMP

MAY 27

★ Alice Through the Looking

Glass

This sequel to Tim Burton's 2010 *Alice in Wonderland*, this time directed by James Bobin, promises returning actors including Johnny Depp, Mia Wasikowska, and Helena Bonham Carter, and new cast members like Sacha Baron Cohen.

Wide Release

MAY 28

That Freedom HWY:

Observations from the 21st

Century American Road

Thollem and ACVilla present this constantly growing picture of our country, as depicted by artists on the road. They'll travel from March 31 to November 8, weaving the progression of the presidential campaigns into this depiction of the vast diversity of the United States.

Northwest Film Forum

FESTIVALS

By Rich Smith and Julia Raban

MARCH 3-5

★ Seattle Fringe Festival

Seattle Fringe Festival showcases local talent that doesn't often get play on larger stages. This a good thing for several reasons: (1) You get to see fun shows you may have missed throughout the year. (2) There's a bunch of weird stuff you're more likely to embrace in a festival-type setting than in an evening at the thea-tah-type setting. And (3) you can check out new work. **RS**

Various locations

MARCH 10-12

Young Playwrights Festival

For the 14th year, ACT has paired young playwrights (ages 13-18) with professional actors and directors to put on staged readings.

ACT Theatre

MARCH 12-13

Irish Festival

Presented in partnership with the Irish Heritage Club of Seattle, the Irish Festival has a wide variety of events on offer, like dance performances (step dances and jigs, of course), music, visual art, genealogy workshops, cultural exhibits, short films, games, food, and libations.

Seattle Center Armory

MARCH 15-20

★ APRIL Festival

Now in its fifth year, the APRIL Festival (which happens every March!) celebrates the work of small press publishers by throwing innovative, substantive, and boozy book events that you actually want to attend. **RS**

Various locations

MARCH 17-APRIL 13

Moisture Festival

Moisture Festival is devoted to the variety of performers Seattle has fostered over the years, including circus acts and comedians, burlesque dancers and musicians, jugglers, strongmen, tap dancers, and more. It's been going for 13 years in Seattle, a testament to

the popularity of cabaret-style entertainment in town.

Various locations

MARCH 19-20

Science Fiction + Fantasy Short Film Festival (SFFSFF)

SFFSFF, an annual juried festival of science fiction, fantasy, and horror shorts, promises to deliver a weekend full of fast-paced and startling films.

Cinerama/ SIFF Cinema Uptown

MARCH 20

French Fest

French Fest, a one-day paradise for Francophiles, promises live music, theater, dance, food, books, seminars, classes, games, and a "best baguette" contest.

Seattle Center Armory

MARCH 24-27

Norwescon 39

This science fiction and fantasy convention (with a literary emphasis) features an overwhelming number of events, including 500 hours of panel programming featuring more than 200 panelists, workshops on writing and filmmaking, concerts, dances, an art show, a masquerade, a film festival, and, of course, lots of appearances by special guests representing the many aspects of science fiction and fantasy.

DoubleTree Suites, SeaTac

MARCH 25-27

★ Sakura-Con

Anime convention Sakura-Con returns for its 19th year, so expect downtown Seattle to once again be filled with people dressed as mecha, schoolgirls, and video game characters at the end of March. No, but really: There will be concerts, art, gaming, screening, panels, and "industry guests."

Washington State Convention Center

MARCH 30-APRIL 3

Shakespeare Festival

The 5th Annual Shakespeare Festival on Orcas Island prom-

ises a production by the Seattle Shakespeare Company, improv performances by local Orcas talent, and even (plural!) parades.

Various locations, Orcas Island

Cues & Tattoos

Cues & Tattoos is a weekend-long festival of tribal belly dance, featuring guests from around the world in a series of workshops and performances.

Seattle Center Armory

APRIL 7-10

Emerald City Comicon

Emerald City Comicon is the biggest comic book (and general geek pop culture) convention in the Pacific Northwest. The convention will feature panels, screenings, workshops, contests, exhibitions, and lots of guest appearances.

Washington State Convention Center

APRIL 8-10

23rd Annual World Rhythm Festival

Produced by the Seattle World Percussion Society, the 23rd Annual World Rhythm Festival promises a weekend of music, drums, and dance, with tons of performances and workshops, and even a Saturday night dance party.

Seattle Center

APRIL 16-17

International Children's Friendship Festival

How heartwarming! The International Children's Friendship Festival promotes camaraderie and education through a series of cultural performances and art events in local traditions from around the world.

Fisher Pavilion, Seattle Center

APRIL 21- MAY 1

O!FEST 2016

Cornish Theater/Original Works will highlight the up-and-coming talent of their Original Works juniors with its annual O!Fest, featuring The Clown Show, curated by David Taft, the 10 Minute Play Festival, curated by Kathleen



VIC DELEON

WHAT IT IS: Sakura-Con **WHERE/WHEN:** March 25-27 at Washington State Convention Center. **WHY YOU SHOULD GO:** Just be cos.

Collins and Elizabeth Heffron, and *The Winter's Tale*, directed by John Farrage. All performances are free!
Cornish Playhouse at Seattle Center

APRIL 22-24

Seattle Cherry Blossom & Japanese Cultural Festival

This year, the Seattle Cherry Blossom & Japanese Cultural Festival will explore the theme of "American and Japanese milestones in history" through a series of events and performances spanning genres including visual art, traditional dance, music, and martial arts.

Seattle Center

Seattle Erotic Art Festival

A gigantic gallery-style exhibition of erotic art, with tons of accompanying events including poetry readings, pantomime, acrobatic displays, and parties.

Seattle Center

APRIL 29- MAY 1

BOOST Dance Festival

The sixth season of BOOST features a mixture of established and rising choreographers and performers from the Pacific Northwest.

Broadway Performance Hall

MAY 13-14

★ Debacle Fest

Experimental/noise mecca Debacle Fest returns for another year. The eclectic mystery lineup ("A variety of Debacle Records family, emerging PNW artists, and the unknown") features performances on two stages over two days.

Columbia City Theater

MAY 19- JUNE 12

★ Seattle International Film Festival

The 42nd year of SIFF brings 150,000 attendees to 25 days of more than 450 films from 90 countries.

SIFF Theaters

MAY 19-22

Skagit River Poetry Festival

Readings, music, interviews, panel discussions, and storytelling are offered at the Skagit River Poetry Festival, a weekend celebration of literature up north in cute little La Conner. The list of performers is long and prestigious, and includes Naomi Shibab Nye, Richard Kenney, Jan Zwicky, Jamaal May, Daemond Arrindell, Tarfia Faizullah, Matt Gano, Aimee Nezhukumatahil, and Tod Marshall.

La Conner

MAY 27-29

Crypticon

A weekend celebration of everything terrifying, Crypticon bills itself as "the largest gathering of fans of the macabre in the Pacific Northwest." Come for author events, costumes, elaborate make-up, and the chance to mingle with people who embrace the creepy side of life. Just two of the numerous guests are Tony Todd (star of bizarre horror film *Candyman*) and Special FX makeup artist Kenneth Calhoun (*Jurassic World*, *The Revenant*, and *X-Men Apocalypse*).

Seattle Airport Hilton and Conference Center, SeaTac

MAY 27-30

Northwest Folklife

Northwest Folklife Festival is an annual Seattle tradition that promises good food, tons of music, theater, and dance, and many brief cultural lessons via traditional performances.

Seattle Center

★ Sasquatch!

Sasquatch! returns to the Gorge for another long Memorial Day weekend of great music, with a lineup including Vince Staples, Purity Ring, Grimes, M83, Sufjan Stevens, and a boatload of local talent like Tacocat and Wimps.

Gorge Amphitheatre

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What's in Your Dressing Room, Robbie Turner?

We're Not Just Rooting for Drag Queen Robbie Turner to Win the New Season of *RuPaul's Drag Race* Because She's Our Local Girl—We're Rooting for Her Because She Is So Damn Talented

BY MATT BAUME



MATT BAUME

When Logo announced that Robbie Turner would be competing in this spring's season of *RuPaul's Drag Race*, beginning March 7, Seattle's drag community responded with a resounding "What took so damn long?" She's a fixture at R Place, hosting an evening called Robbie Turner's Playground every Wednesday at midnight. On Fridays and Saturdays at R Place, she cohosts Lashes with Chablis. Blessed with a quick wit, meticulous attention to detail, and gorgeous vintage attire, Robbie is a busy gal, but she made time to chat with us about her innermost sanctums: the rooms where she transforms from Robbie the guy into Robbie the gal.

What's in your dressing room?

My dressing room at my house is quite large. It has everything you would imagine: wigs, costumes, tons of makeup, dust from powder. And good lighting! I put it all in one gigantic room where I get ready. It's also my closet, and it's got a little sitting area, if I want to sit and stare at the clothing.

It sounds like a meditation room.

Kind of. It's become that. On the walls are pictures of old Hol-

lywood celebrities, constant inspirations.

What celebrities?

I have [Hollywood golden-age star] Norma Shearer and Jean Shrimpton, a British model. I have some drawings from [early 20th-century costume designer] Charles Gibson. Wanda Jackson is up here—she's a rock-and-roll singer from the 1950s. Tons of pictures of family and friends.

Which celebrity would you most want to talk to?

I would most want to talk to Dolly Parton, and I would probably want to ask her how she remains so positive-spirited. I think that's really impossible sometimes. She wrote a great song called "Shattered Image" about how people lie and say things about you that aren't true. I wonder, how do you do it when you're at that stature? How do you have a normal experience going to a grocery store?

What about your dressing rooms where you work?

My dressing room at R Place is really clean. There's nothing in it but the mirror and the lighting and what I bring to

that specific performance. Certain wigs, the makeup that I bring, and the costumes—and that's it. And a dressing rack. It's sparse.

Where did you learn to be so tidy?

I went to school for theater. I definitely liked my stuff to be easy to find. When it comes to my drag, I will put something in the exact place, so when I call for an assistant to grab something, I can be like, 'It's here exactly, and if it's not, someone else moved it.' I don't want to lose anything. The shows are fast paced, so you want everything to be close at hand.

Have you ever had a costume disaster during a quick change?

Far too often, honestly. There are moments where you accidentally knock something over and your powder goes flying all over everything or a zipper sticks and you can't get into the dress and you have to throw on something else. I saw this happen to another girl recently—her zipper broke; it separated from the costume, and she had to keep wearing the outfit she just wore. You don't get the luxury of explaining yourself. It's live theater; you're constantly running around with your head cut off.

What is it like to dress for television?

There's more hurry-up-and-wait. Of course, in the magic of TV, it's done and over with, and it took one commercial break and they were in full drag! That's obviously not true. But for *Drag Race*, it's very fast. Faster than you would ever want to put on a face. I think that's a hard thing for each queen who's new to television. You don't anticipate that.

Did you like working with the *Drag Race* folks?

They were great. Very accommodating. Every girl has her own long dress rack and shelving. Initially when we're all there, it seems like "How the hell are you going to get all your stuff in there?" There's the one shelf where everybody gets their makeup on, and you've got 12 contestants, and it's very tight. It's like going to a weird camp. But everybody that's on *Drag Race* is super professional, so they're like, "Yeah, this is going to suck, so let's make the most of it." If only Ru was more of a camp counselor. She's more like a drill sergeant. It's a race. It's absolutely a race.

So no room for you to have a meditative space of your own?

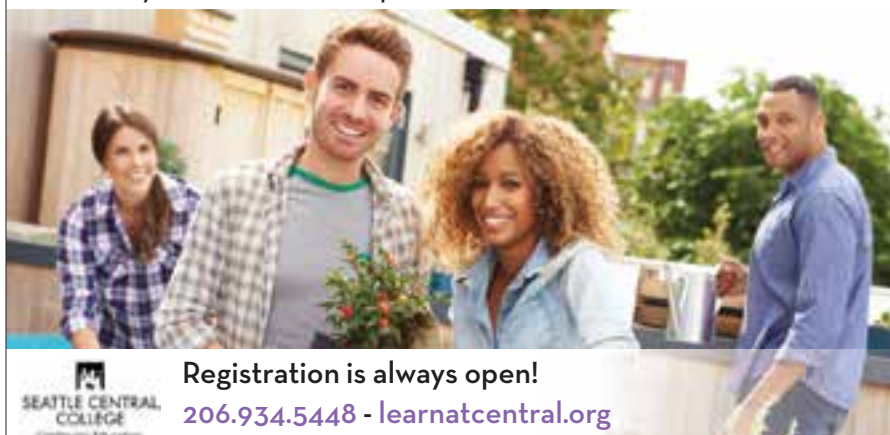
No. There's barely time to think during *Drag Race*. It's very fast. And you do have those hurry-up-and-wait moments when you're away from the workroom and it's too late to change. You can't really do anything if silly things happen—you step out of your shoe at your big moment and you trip and tear your dress a little. That's live theater. *Drag Race* is like live theater that's then edited. You're getting one of the edits, and you just have to hope for the best. ■

You can catch Robbie live around town many nights of the week—in addition to performing Wednesday and Friday nights at R Place, she's hosting Monday night *RuPaul's Drag Race* viewing parties at R Place starting on March 7. She also has a regular show at the downtown Hard Rock Cafe; the next one is tentatively slated for early April.

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